CATALOGUE OF

THE LAMM COLLECTION

FROM NÄSBY CASTLE (NEAR STOCKHOLM), SWEDEN

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

FEBRUARY 21ST, 22ND, 23RD AND 24TH, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

THE BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET

ENTRANCE, 30 EAST 57TH STREET

NEW YORK

ON FREE PUBLIC VIEW
FROM 9 A. M. UNTIL 6 P. M.

AT THE AMERICAN ART GALLERIES

BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET, NEW YORK
ENTRANCE, 30 EAST 57TH STREET

BEGINNING SATURDAY, FEBRUARY 17TH, 1923
AND CONTINUING UNTIL THE DAY OF THE SALE

THE VERY NOTABLE
LAMM COLLECTION

FROM

NÄSBY CASTLE, NEAR STOCKHOLM, SWEDEN

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON THE AFTERNOONS OF FEBRUARY 21ST, 22ND (WASHINGTON'S BIRTHDAY), 23RD AND 24TH
AT 2.15 O'CLOCK

EVENING OF THURSDAY, FEBRUARY 22ND
(WASHINGTON'S BIRTHDAY)
AT 8.15 O'CLOCK

IN THE ASSEMBLY HALL
OF THE AMERICAN ART GALLERIES

No. 620—Self Portrait
HERMENSZ REMBRANDT VAN RYN

ILLUSTRATED CATALOGUE

OF THE

VERY NOTABLE COLLECTION OF

MR. CARL ROBERT LAMM

NÄSBY CASTLE (NEAR STOCKHOLM), SWEDEN

[*Excerpt from the Stockholm "Aftonbladet," November* 7, 1922]

"Is there no help to ward off such a calamity as having the Lamm Collection leave the country? As everyone knows, it is extremely valuable and was brought together with the most discriminating taste and understanding.

"The collection contains real masterpieces of the very highest value, paintings by the foremost masters of the world, period furniture of the very finest kind, rare weapons, a remarkable collection of silver objects and other choice and beautiful objects of art."

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY ORDER OF THE OWNER

MR. CARL ROBERT LAMM

THROUGH HIS REPRESENTATIVE

MISS RUTH TESCHNER

OF NEW YORK CITY

UNDER WHOSE AUSPICES THE COLLECTION WAS BROUGHT TO THIS COUNTRY

AT THE AMERICAN ART GALLERIES

ON THE AFTERNOONS AND EVENING HEREIN STATED

THE SALE TO BE CONDUCTED BY

MR. THOMAS E. KIRBY

AND HIS ASSOCIATES, MR. OTTO BERNET AND MR. HIRAM H. PARKE, OF

THE AMERICAN ART ASSOCIATION, MANAGERS

ENTRANCE, 30 EAST 57TH STREET

NEW YORK

1923

THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

REGARDING THE LAMM COLLECTION

749 Fifth Avenue.

American Art Association
30 East 57th Street,
New York City.

Dear Sirs: Although many interesting and important art collections have come from the Old World to the New; although many who have come to these shores to make this their home, have brought with them all of their hereditary and valued household possessions, it has seldom if ever happened that the entire contents of a great and famous European palace have been brought to this country to be here disposed of, either by private treaty or public sale.

While in Stockholm last October, my advice was sought by Mr. Carl Robert Lamm, the present owner of Näsby Slott, at Roslags Näsby, Sweden, as to whether or not, the great art-loving public of the United States would appreciate and purchase his widely known collection of paintings, rugs, fabrics, armor, furniture, bronzes, silver and numerous other objects that furnished, and were housed in, this wonderful old castle, about twenty-five miles north of Stockholm.

A visit to Näsby Slott, and an examination of its contents, convinced me that the collection was truly a remarkable one, and that the general character of it was such as to appeal to many American art lovers, both by reason of its quality and variety.

It is thus that Mr. and Mrs. Lamm have entrusted me with the dispersal of their collection, and that I in turn have consigned it to you, the American Art Association, for public sale under your management, and in accordance with the usual terms and conditions of your sales.

Näsby Slott was built in the year 1665-1666 for Count Peder Larsson Sparre by Nicodemus Tessin the Elder, the architect, who soon thereafter built the Royal Palace in Stockholm.

Living way up in the North, in this splendid old castle on the shores of the Baltic, surrounded by acres of his own ground, with his own farms and his own villages, Mr. Lamm has spent thirty beautiful and romantic years, gathering from all corners of the earth such treasures and works of art as appealed to his taste and his imagination.

It was never his aim to form a collection of one kind of art, or the art of one nation or period, for his enthusiasm was too great and his interests too varied to permit of such limitations.

In forming his collection he was prompted largely by the impulse to surround himself with all that was beautiful and by the profound desire to understand countries and ages other than his own. So he

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lived and worked with his art treasures around him, and in his spare hours he delved into their histories and studied their beauties. As in all great collections that express the collector's progress, there is much that is below the standard and unworthy of the high merit of his later purchases. For Mr. Lamm, even more than most, became a student as well as a lover of art, and as his knowledge grew, his enthusiasm and ardor increased, and thus his collection was constantly enriched by the acquisition of finer and finer objects.

Few men are as fortunate as Mr. Lamm in having so sympathetic and interested a helpmate, and one who so thoroughly shares his enthusiasm as does Mrs. Lamm. The daughter and the sister of museum curators, she has not only enjoyed an art education from her youth, but has herself developed much taste and discrimination.

Among others in their artistic circle may be mentioned, as a close friend for many years, and one who has much assisted Mr. Lamm in his selections, Dr. Frederick Martin, the well-known art expert, and author of the great work entitled: "A History of Oriental Carpets before 1800."

Many of the paintings, rugs and art objects have been shown at important exhibitions in London and Paris, and several were reproduced in the catalogue of the Munich Exhibition of Mohammedan Art in 1910, and other publications of note. Of the rugs, nine are described and reproduced in Dr. Martin's book.

Much of the furniture and silver in the collection, and many of the clocks and bronzes, represent France of the eighteenth century in all her glory. As a result of the very cordial and friendly relations that existed between Gustavus III and Louis XVI, Sweden accepted and delighted in French culture of the time. Through this friendly intercourse between the two nations, a great deal of fine French art found its way into Sweden, and the taste of that country still reflects the dominating influence of eighteenth century France.

The large assemblage of arms and armor, and the interest which it never fails to arouse in that land of the descendants of the Vikings, is truly a relic of feudalism, and the age when Sweden was one of the greatest fighting powers the world has ever known.

Rembrandt heads the list of famous painters represented by examples in the Lamm Collection, and this picture is doubly interesting because it is a well-known self portrait of that greatest of masters in the prime of his youth, glowing with warmth and vitality. It dates from about the same period as the self portrait in Mrs. Gardner's Collection in Boston, and shows a more mature subject than a number of self portraits of earlier dates in the Hague Museum, and other public and private collections. Its unquestionable authenticity and its high artistic merit are not only attested by Dr. Bode, Dr.

Valentiner and other experts, but also by the fact of its being of that period before the many contemporaries and followers of Rembrandt were so influenced by his style of painting as to produce many canvases which undoubtedly have been and are now erroneously considered the work of the great master's own hand. The painting was in British possession for many years, and was acquired by Mr. Lamm from the estate of the late R. B. Berens of London.

Rembrandt's famous contemporary and countryman, Frans Hals, is represented by the portrait of a woman dressed in luminous black, with a white ruff and cuffs, and wearing a small lace cap. The background, of light mahogany color, lends charm to the figure, which stands out with dignity and self-possession. The beautiful simplicity of the woman's pose and the position of her hand is typical of the master's work. Although painted around 1616, when the artist was in his thirty-seventh year, it is, according to Hofstede de Groot, one of the earliest of Hals "chef-d'œuvres" that has come down to us.

There are five Rubens canvases of various types and sizes. The portrait of a young man, painted between 1614 and 1615, deserves special mention as one of the most vigorous and finished products of the artist's brush, and one of his most successful male portraits.

Of the three important examples of Rubens's no less famous pupil, Anton Van Dyck, perhaps the most interesting historically is the portrait of Paulus Pontius, the artist whose name we associate chiefly with his excellent engravings after paintings by Van Dyck, and with a number of portraits which Van Dyck etched of him.

"The Death of the Virgin," by Lucas Cranach, is most interesting in its conception and beautiful in color, with its gold background and fabrics of Gothic design.

Bernard Striegel, the early German artist, and contemporary of Dürer, whose work is extremely rare, is represented by the portrait of a young nobleman, dated 1502. Dr. Friedlander, of the Kaiser Friederich Museum in Berlin, declared it to be of unusual value because of its early date, the museum having no example of his work of that period.

No Swedish collection is complete without examples of its greatest artist of this generation, the late Anders Zorn, and here he is found, not only in two notable oils, one of which he personally declared to be the best he ever did, but also in three etchings, of which one, presented to Mr. Lamm by the artist himself, is so rare as to have it said that there is but one other copy in existence.

Besides those already mentioned, the splendid examples by great masters whose works are both rare and valuable are too numerous to be described individually, for they include canvases of many countries and periods.

Among the tapestries there are several of unusual importance and charm. A seventeenth century Brussels pastoral tapestry, with landscape and figures of exceptionally fine weave, is signed "M. de Vos," and bears the Brussels mark on the selvedge.

A splendidly preserved early sixteenth century Arras Gothic Verdure, with leaves, wild animals and flowers, and complete border of fruit and flower design, is still bright in color and of desirable size and proportions.

A magnificent French tapestry, woven at the Gobelins factory in Paris around 1712 by J. Souet, represents the month of October, and is one of a set of twelve months woven for Louis XIV, similar to those made for the Infante Ferdinand of Portugal around 1530, after cartoons of Lucas Van Leyden, which are known as "Les Mois dit de Lucas." This particular tapestry was presented by Louis XIV to the Swedish ambassador at his court, Count Sparre, through whom it became the property of Queen Louisa Ulrica of Sweden. Aside from its historic interest, it is of rare importance, for it is so well preserved and so beautiful in color that one can still appreciate each gradation of tone as it was originally executed.

Very unusual is the huge Brussels tapestry table cover of the early seventeenth century, with its gay detached sprays of flowers and butterflies on a blue-black field, and its center medallion depicting the "Angel's Visit to Abraham."

A beautiful pair of sixteenth century Arras tapestry cushions were made for Charles IX when Dauphin of France.

Among the many pieces of signed eighteenth century French furniture, perhaps the finest is the important inlaid tulipwood upright secrétaire, mounted with *cuivre doré*, and signed by the great "Ebéniste du Roi," Jean François Oeben.

No less interesting is the remarkably fine inlaid tulipwood writing table which has the unusual distinction of having both the cabinet work and the mountings signed. The signature of Pierre Bernard, "Maître Ebéniste," is found on the top of the left-hand drawer, while C. P., presumably Philippe Cafferi, is responsible for the splendidly sculptured mounts.

Of unusual beauty is the richly inlaid Louis XV tulipwood commode, with its serpentine front of perfect proportions, and elaborately mounted in *cuivre doré* in the style of Cafferi. This piece comes from the collection of the Château de Courbières, Haute Loire, France.

A pair of inlaid tulipwood Encoignures are delightful examples of the work of the "Maître Ebéniste," G. Jansen, and illustrate the French genius in furnishing the corners of a room.

There are four Régence carved walnut fauteuils, splendidly upholstered in the original petit- and gros-point, and many state and side

chairs covered in brocade, needlework, tapestry and illuminated leather.

Of the Louis XIV period there are a number of very fine inlaid kingwood Commodes mounted in *cuivre doré*, and topped with slabs of "Rouge Royal" marble. One of the best of these is signed I. B. Fromageval.

It is hardly possible to find a better or more typical example of French Renaissance furniture than the superb cabinet, reminiscent of the work of Jean Goujon. Dr. von Falke of the "Kunstgewerbe Museum" in Berlin has written about it.

A unique specimen of the finest Syro-Damascan carving of the fifteenth century is the cypress-wood door, which has been reproduced and described both by Dr. Ernest Diez of Vienna and Dr. Frederick Martin of Stockholm.

The rugs in the Lamm Collection are by no means the least important feature of it, for there are not less than fourteen of extraordinary type, and supreme beauty. Perhaps the earliest is a Kouba, or Dragon Carpet, from Eastern Asia Minor, with a lustrous ruby-red field fluctuating to a deep rose as its predominating color, but including many others, in superbly delicate shades. Experts disagree as to the date of this rug, and their opinions vary from the middle of the thirteenth to the early fifteenth century. All, however, agree as to its beauty and rarity.

An Imperial Ispahan seventeenth century Marine Carpet, with a central diamond medallion and boats, is so rare that in Persia it is said that the possession of it is punishable by death.

Probably unique in color and type is the Ispahan, late seventeenth century, sapphire-blue Garden Carpet, of a rare design simulating gay flower-beds, fountains, canals and drifting boats.

The sixteenth century Persian flowered cartouche carpet has long, arched stems of hyacinths sweeping down its entire length, and is brilliant in color and splendid in design.

All four of these rugs are reproduced in Dr. Martin's book: "A History of Oriental Carpets before 1800," and mentioned in A. F. Kendrick's book entitled: "Handwoven Carpets, Oriental and European."

There are a number of miscellaneous objects of particular interest. A rare sixteenth century Italian *cuivre doré* lock, hasp and key show superb workmanship and excellent modeling of the figures.

One of the earliest European bronzes in the collection is a fine group of "Neptune and the Marine Monster," by Adrien de Vries (1560-1627).

An exquisite example of seventeenth century German workmanship is the Augsburg *cuivre doré* and crystal clock, supported on the

head of a kneeling Atlas and surmounted by the standing figure of St. John the Baptist. A folding shrine, painted with scenes from the life of Christ, is concealed in the foot, and signed "Wilhelm Zoller." It comes from the collection of Count Raoul Hamilton, Overshohm, Skäne, Sweden.

A rare specimen of sixteenth century rock crystal is the small ewer, with episodes from the life of Neptune, and mounted in gilded silver.

The amateurs of French art will delight in two beautiful *cuivre doré* and marble candlesticks of the Régence period which are exquisitely chiseled and of the highest quality.

A beautifully modeled gilded bronze group, in the form of a chubby cupidon reclining and slumbering on the back of a dolphin, is by Nicolas Couston (French, 1650-1733).

A pair of alabaster vases, with the finest *cuivre doré* mounts, are in the manner of Gouthière, and show the Louis XVI style in its noblest form.

Worthy of special attention is an imposing and unusual pair of French eighteenth century bronze, *cuivre doré* and marble candlesticks from the collection of Count Stenbock of Sweden, who inherited them from Princess Sophia Albertina, sister of King Gustavus III.

Regal and of great value are the two *cuivre doré* French vases of the Louis XVI period, with another, somewhat larger, fitted with a clock by Nils Berg, Stockholm. There is an identical vase, slightly smaller, in the Royal Swedish Collection.

A splendid example of the simpler type of Louis XVI clock is one of bronze and *cuivre doré*, with a green bronze cupidon, of which the dial is signed: "Courvoisier à Paris."

Both artistically and historically the *cuivre doré* mounted marble clock by Barancourt is an item of the first importance. This fine timepiece was presented by the Emperor Napoleon to Marshal Ney, and is inscribed on the ball under the eagle at the top: "A M. Ney par L'Empereur."

The silver includes pieces both for collection and utility, and dates from the sixteenth to the late eighteenth century.

Regal and imposing are the two large silver tureens and covers which are monogrammed and dated 1794, and come from the Royal Danish House, of which they bear the crest.

Of extremely rare quality is the important French silver coffee-pot made by Jacques Léger in Paris in 1690.

Very fine, too, is the pair of eighteenth century French, urn-shaped silver "réchauffeurs" bearing the maker's monogram and other marks of identification.

Of great rarity and importance is the thirteenth century Mosul silver inlaid bronze candlestick, with medallions of royal figures interrupting minutely scrolled Cufic inscriptions, of which the letters at the top all terminate with human heads. It is signed on the interior lip, and was exhibited and reproduced in the catalogue of the Munich Exhibition of Mohammedan Art in 1910.

A Pentelic marble water jar, which is Arabic of the fourteenth century, is very interesting with its band of ornamental Cufic inscriptions, and is most graceful in form.

There are many splendid examples of European and Japanese textiles, but perhaps the most unusual in the collection are several pieces of Persian origin. Three very long Ispahan sixteenth century gold brocade table covers, woven of the pure metal thread and colored silks, are very beautiful and extremely rare.

There are also a number of very fine sixteenth century Asia Minor velvet panels, of which one of the most interesting has a design in red and soft green on a cream ground.

The extensive collection of ancient European and Oriental firearms, weapons and armor dating from the fifteenth to the eighteenth century includes a remarkable gathering of Japanese, Persian and European helmets, and many rare halberds, spontons, swords, guns, daggers, maces, stirrups and spurs which the owner has procured from famous European collections during years of study and searching.

And thus, with this wealth of material, Näsby Slott became a great show place in Sweden, and was enjoyed by many visitors, from their Majesties, the King and Queen of Sweden, to the simple peasants and villagers living on its domains. Great was the country's regret, as expressed through its daily newspapers, when it became known that the collection was being taken to America, and would be lost to the nation forever.

To have packed the entire contents of an ancient Swedish castle; to have these valuable contents transported, shipped, received, examined and catalogued, all in a little over three months, has been no easy task, but I am confident that with their presentation and display in your very beautiful and remarkably conducted American Art Galleries, and your subsequent management of the sale, you will neither disappoint Mr. Lamm nor shake his great confidence in the American public, which he has expressed by offering to it his acquisitions of a lifetime.

Faithfully yours,

(Signed) Ruth Teschner.

January 22, 1923.

CONDITIONS OF SALE

I. Rejection of bids: Any bid which is not commensurate with the value of the article offered or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

II. The buyer: The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

III. Identification and part payment by buyer: The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

Payment at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

IV. Risk after purchase: Title passes upon the fall of the auctioneer's hammer, and thereafter neither the consignor nor the Association is responsible for the loss or any damage to any article occasioned by theft, fire, breakage or any other cause.

V. Delivery of purchases: Delivery of *any* purchases will be made only upon payment of the total amount due for *all* purchases at the sale.

Deliveries will be made at the place of sale or at the storage warehouse to which purchases may have been removed.

Deliveries at the American Art Galleries will be made only between the hours of 9 A. M. and 1 P. M. on sales' days and on other days—except holidays, when no deliveries will be made—between the hours of 9 A. M. and 5 P. M.

Deliveries at places of sale other than the American Art Galleries will be made only during the forenoon following the day of sale unless by special notice or arrangement to the contrary.

Deliveries at the storage warehouse to which goods may have been sent will be made on any day other than holidays between the hours of 9 and 5.

Deliveries of any purchases of small articles likely to be lost or misplaid may be made at the discretion of the auctioneer during the session of the sale at which they were sold.

VI. Storage in default of prompt payment and calling for goods: Articles not paid for in full and either not called for by the purchaser or delivered upon his or her order by noon of the day following that of the sale will be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

> NOTE: The Limited space of the Delivery Rooms of the Association makes the above requirements necessary, and it is not alone for the benefit of the Association, but also for that of its patrons, whose goods otherwise would have to be so crowded as to be subject to damage and loss.

VII. Shipping: Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

VIII. Guaranty: The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

IX. Buying on order: Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale *except* that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale and the purchase money will be refunded if the lot in any manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or references submitted. Shipping directions should also be given.

Priced Catalogues: Priced copies of the catalogue or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

AMERICAN ART ASSOCIATION,
New American Art Galleries,
Block of Madison Avenue, 56th to 57th Street,
Entrance, 30 East 57th Street,
New York City.

INTELLIGENT APPRAISALS

FOR

UNITED STATES AND STATE TAX

INSURANCE AND OTHER PURPOSES

AND

CATALOGUES OF PRIVATE COLLECTIONS

APPRAISALS AND CATALOGUES. Together with the increase in its exhibition and sales rooms, the American Art Association will expand its service of furnishing appraisements, under expert direction, of art and literary property, jewelry and all personal effects, in the settlement of estates, for inheritance tax, insurance and other purposes. It is prepared also to supplement this work by making catalogues of the contents of homes or of entire estates, such catalogues to be modelled after the finely and intelligently produced catalogues of the Association's own Sales.

The Association will furnish at request the names of many Trust and Insurance Companies, Executors, Administrators, Trustees, Attorneys and private individuals for whom the Association has made appraisements which have not only been entirely satisfactory to them, but have been accepted by the United States Revenue Department, State Comptroller and others in interest.

THE AMERICAN ART ASSOCIATION

AT ITS

NEW AMERICAN ART GALLERIES

THE BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET

ENTRANCE, 30 EAST 57TH STREET

NEW YORK CITY

CATALOGUE

[*Copy of letter to Mr. Carl Robert Lamm from His Excellency Captain Axel Wallenberg, Minister from Sweden to the United States of America*]

ROYAL SWEDISH LEGATION

WASHINGTON, D. C.

December 15, 1922.

CARL ROBERT LAMM, Esquire,
Näsby Slott,
Roslags Näsby, Sweden.

My Dear Mr. Lamm: His Excellency, Minister Morris, at a public dinner a few days after his arrival in this country from his post in Stockholm, stated that Sweden had met with the misfortune of losing forever the fine pictures, tapestries, rugs, armor and other artistic objects which, for so many years, have furnished your home at Näsby, and which have given so many of us both pleasure and education in viewing.

To be sure, as Minister Morris said, "What is Sweden's loss is America's gain," and I have no doubt that the homes of many of America's well-to-do will be made more beautiful by their acquisitions from your treasures when Miss Teschner, who I have heard has brought the collection from Sweden with her, offers it for sale, which, I am told, will happen shortly.

At the same time, it is unfortunate that we can no longer have the pleasure of enjoying this collection as such, and more particularly that we can no longer see it in our own dear country.

May all be well with you, and now that definite plans have been made for the dispersal of your property, may it be attended with all success.

Faithfully yours,

(Signed) AXEL WALLENBERG.

THE AMERICAN ART ASSOCIATION
MANAGERS
SALE AT THE AMERICAN ART GALLERIES

Collection of
MR. CARL ROBERT LAMM

Afternoons of February 21 to 24 (inclusive)
and Evening of February 22, 1923

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

Purchaser's Name _____

Address in Full _____

Amount of Deposit _____

FIRST AFTERNOON'S SALE

WEDNESDAY, FEBRUARY 21, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 2.15 O'CLOCK

Catalogue Numbers 1 to 229, inclusive

LACQUER INROS AND BOXES

B. Matsuki

1—JAPANESE MOTHER-OF-PEARL GOLD LACQUER INRO, OR MEDICINE BOX

11. Oval, with five sections. Enriched with clustered royal chrysanthemums on partial aventurine grounds; flecked with mother-of-pearl.

Length, 2½ inches.

Mrs. Hugh E. Murray

2—JAPANESE GOLD AND BLACK LACQUER INRO, OR MEDICINE BOX

9 Oval, with six sections. Enriched with riverside palace landscape. Partial silver grounds.

Length, 3¼ inches.

K. Oshima

3—JAPANESE GOLD LACQUER INRO, OR MEDICINE BOX

16. Flattened oval, with five sections. Enriched with portrait of a dignitary seen on a rustic tree trunk; reverse with flying cranes. Button netsuke with palm leaves. Signed: Kajikawa.

Length, 3 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

B. Matsuki

4—Japanese Gold and Black Lacquer Inro, or Medicine Box

13. Oval, with five sections. Enriched with mountainous landscape, blossoming chrysanthemums and cloudy sky.

Length, 2¾ inches.

K. Oshima

5—Japanese Buff Leather Inro, or Medicine Box

15. Oval, with two single covers. Enriched with polychromed metal figure of a Hessian soldier and sprigs of golden flowers. Rustic ivory netsuke and coral stop.

Length, 3¼ inches.

P. Brancato

6—Japanese Inlaid Mother-of-pearl Gold Lacquer Inro

20 Oval, with five sections. Enriched in mother-of-pearl and other colored hard stones with bird perched on prunus spray, growing chrysanthemums, wistaria and a minutely cut butterfly. Button netsuke, with two metal figures under parasol.

Length, 3 inches.

K. Oshima

7—Japanese Gold Lacquer Inro

10. Oval, with six sections. Enriched with mountainous landscapes and waterfall. Signed on end: Kajikawa.

Length, 3½ inches.

8—Japanese Black and Gold Lacquer Inro

17.50 Oval, with five sections. Enriched with fish jumping a waterfall and chickens. Carved rustic netsuke. Signed on end: Senlei.

Length, 4 inches.

Mrs. F. L. Harrison

9—Japanese Gold Lacquer Inro

10. Oval, with six sections. Enriched with growing bamboo and landscapes.

Length, 3½ inches.

E. Newberger

10—Japanese Black and Gold Lacquer Inro

17.50 Flattened oval, with five sections. Enriched with sprays of fine chrysanthemums; on powdered black grounds. Signed on end: Kajikawa.

Length, 2¾ inches.

Countess Sparre

11—Japanese Black and Gold Inro

8. Oval, with six sections. Enriched with delicately drawn rustic landscapes and birds flying before black skies. Signed on end: Kajikawa.

Length, 3 inches.

K. Oshima

12—Japanese Mother-of-pearl Gold Lacquer Inro

15. Oval, with five sections. Enriched with carved mother-of-pearl "Dog Foo" sporting in landscape. Reverse, with waterfall and fir tree. Colored ivory netsuke, with two mother-of-pearl "Dogs of Foo" and seal; aventurine stop. Signed on end: Kakjosai.

Length, 3¼ inches.

13—Japanese Coral and Black and Gold Lacquer Inro

27.50 Oval, with five sections. Enriched with black birds, one perched, the other flying over most delicately cut and inlaid coral flowering prunus. Black grounds powdered in gold. Signed on end: Kajikawa.

Length, 3½ inches.

B. Matsuki

14—Japanese Gold and Gray Lacquer Inro

30. Oval, with five sections. Enriched with chrysanthemums growing over waterfalls; aventurine sky. Signed: Fokasai.

Length, 3 inches.

Mrs. A. E. Pressinger

15—Japanese Gold and Black Lacquer Inro

17.50 Oval, with six sections. Enriched with mountains, waterfall, birds and growing chrysanthemums.

Length, 3½ inches.

K. Oshima

16—Japanese Gold Lacquer Inro

10. Oval, with six sections. Enriched with "Dogs of Foo" sporting in mountainous landscapes. Aventurine sky. Signed: Bonsaikun—Tatsunari.

Length, 3½ inches.

17—Japanese Gold Lacquer Inro

12.50 View of Arashiyama, Kyoto. Oval, with five sections. Enriched with mountainous landscapes and riversides. Skilfully modeled. Signed: Shojoyo-Shin.

Length, 3¼ inches.

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E. Newburger

18—Japanese Gold and Black Lacquer Inro

12.50 Oval, with six sections. Enriched with mountainous landscape, lake and edifices; powdered black grounds.

Length, 3½ inches.

19—Japanese Mother-of-pearl Gold Lacquer Inro

20. Oval, with five sections. Skilfully enriched with fisherman in mother-of-pearl lined boat striking with a sword at an octopus. Carved ivory netsuke.

K. Oshima

Length, 2¾ inches.

20—Japanese Black and Gold Inro

12.50 Oval, with six sections. Finely enriched with skilfully modeled, "Mountainous Landscape with Edifices."

Length, 3½ inches.

21—Japanese Gold Lacquer Inro

7.50 Oval, with six sections. Enriched with detached Imperial chrysanthemums. Signed: Yenami—Shoga.

Length, 3¼ inches.

Mrs. A. E. Pressinger

22—Japanese Gold Lacquer Inro

12.50 Oval, with five sections. Enriched with delicately modeled mountainous landscapes, edifices and fishing boats on stream. Ivory netsuke carved with recumbent "Dog Foo."

Length, 3¼ inches.

J. E. Willmer

23—Japanese Gold Lacquer Inro

17.50 Oval, with five sections. Enriched scrolled panels variously occupied by weird dragon and rapacious tiger; brocaded aventurine grounds.

K. Oshima

Length, 3 inches.

24—Large Japanese Silver Inlaid Lacquer Inro

22.50 Oval, with three sections. Enriched with silver owl on red lacquer perch. Brown aventurine grounds.

Length, 5½ inches.

25—Enameled Kiri-wood Tobacco Box, or Tabakoire

25. Oval, with loose lid. Enriched with mandarin duck flying with fish in bill over rushes. Rustic and cash netsuke. Signed: Hanzan.

Length, 4¼ inches.

B. Matsuki

26—Japanese Leather Pouch and Pipe

17.50 Oblong pouch and pipe cases. Mounted in silver with coiled dragon; bamboo pipe with silver bowl and mouthpiece, enriched with figure of peasant and symbols. Silver chain of many strands terminating in ivory netsuke, kylin and cubs playing with coral ball.

K. Oshima *Length, 8¾ inches.*

27—Japanese Gold Lacquer Box

10. Heart-shaped; decorated with spray of leaves in duo-gold.

Length, 3 inches.

" "

28—Japanese Gold Lacquer Box

52.50 Helmet-shape; enriched in mother-of-pearl with lily leaves and bands of aventurine. Signed: Yashikawa—Koshinsai.

B. Matsuki *Height, 3¼ inches.*

29—Japanese Silver-plated Box

45. Round; enriched with landscape; the interior with flying birds. Powder gilding. Signed: Rokujiugoso Shoami.

K. Oshima *Diameter, 3 inches.*

30—Japanese Gold Lacquer Box

1.5. Vase-shape; enriched with "Springtime Landscape" and scrolling borders.

Length, 3¾ inches.

" "

31—Japanese Gold Lacquer Box

20. Oblong, with round corners; enriched on cover with mountainous landscape having arched bridge over stream in foreground. Sides of trailing flowers on black grounds.

G. F. Saito *Length, 3¾ inches.*

32—Japanese Gold Lacquer Box

52.50 In the form of a peach; richly decorated with minute blossoms and stream. Interior with tray similarly enriched.

B. Matsuki *Length, 4 inches.*

33—Japanese Gold Lacquer Box

20. Heart-shaped, with leaf-lobe at right side; enriched with sprays of flowers, symbols and butterflies, touched with red and black.

Length, 5 inches.

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K. Oshima

34—Japanese Gold Lacquer Box

30. Lobed oblong, with domed cover; decorated with panoramic mountainous landscape, flecked with mother-of-pearl; the side with dragons seeking the sacred pearl.

Length, 4½ inches.

" "

35—Japanese Gold Lacquer Box

15. Oblong; decorated with flocks of standing and flying cranes, touched with red and black. Interior tray with bowls of flowers on black ground.

Length, 4½ inches.

Mr. Towne

36—Japanese Mother-of-pearl Gold Lacquer Box

25. Oblong, with flanges on two sides; decorated with "Mountainous Landscape" and brocade bandings.

Length, 4½ inches.

Mrs. C. F. Holmes

37—Two Chinese Mother-of-pearl Lacquer Covered Bowls

Ming

35. Black lacquer bowl, with short foot; domed and galleried cover, both bowl and cover silver lined. Daintily inlaid with sprays of minute flowers, figures of the "Eight Taoist Immortals" and scroll-bandings in high-colored mother-of-pearl.

Diameter, 5 inches.

K. Oshima

38—Japanese Gold Lacquer Box

27.50 Shaped oblong, with small box shape superimposed. Decorated in reds, blue and black with seals and sprays of lilies.

Length, 5¼ inches.

Mrs. C. F. Holmes

39—Mother-of-pearl Lacquer Bowl *Ming*

15. Tapering quadrilateral shape. Enriched with delicate high-colored mother-of-pearl landscape on golden grounds.

5¼ inches square.

G. F. Saito

40—Japanese Mother-of-pearl Gold Lacquer Box

75. Shaped oblong; with three sections and tray. Finely enriched with flowers growing before a mountainous landscape. The interior tray with figure of a maiden drawing a leaf.

Length, 5¼ inches.

K. Oshima

41—Japanese Gold Lacquer Box

30. In the form of three clam shells; enriched with varied landscapes in duo-gold and greenish tones.

G. F. Saito

Length, 5½ inches.

42—Japanese Gold Lacquer Box

75. Shaped oblong; with three sections and tray. Enriched with varied interesting landscapes in duo-gold, touched with greenish gray.

K. Oshima

Length, 5½ inches.

42—Japanese Gold Lacquer Box

30. In the form of three clam shells; enriched with varied landscapes in duo-gold, red and black.

Mrs. A. E. Presenger

Length, 5¾ inches.

44—Japanese Gold Lacquer Box

42.50 Oblong, with canted corners; decorated with wooded stream and varied trailing flowers on sides; powdered black grounds. Signed: Oko.

P. Brancato

Length, 6 inches.

45—Japanese Mother-of-pearl Gold Lacquer Box

27.50 Double fan-shape. Finely enriched in carved mother-of-pearl with sprays of prunus and peonies and flying bird. Coral and tortoise-shell stems and buds. Sides and lower box cover with varied flowers on black ground.

K. Oshima

Length, 7¼ inches.

46—Japanese Gold Lacquer Box

20. In the form of a guitar; decorated with "Palace Landscape" and delicate brocade band, touched with black.

G. F. Saito

Length, 9 inches.

47—Japanese Gold Lacquer Tray

27.50 Oblong, with round corners. Enriched with "Springtime Landscape" and Fujiyama in distance. Floral brocade borders in delicate colors.

Length, 9½ inches.

" " "

48—Japanese Silver Inlaid Gold Lacquer Tray

65. Lobed oval; enriched with two fans having silver sticks and flowered foils.

Length, 13¼ inches.

G. F. Saito

49—Japanese Gold Lacquer Tray

37.50 Oblong, with incurved corners and silver rims; decorated in duo-gold with "Panoramic Landscape," with flying birds and florally scrolled borders.

Length, 10½ inches.

H. Burlingham

50—Chinese Carved Rhinoceros-horn Cup *Ming*

Cusped flaring oval; enriched with rustic foot and sprays of magnolia blossoms. (Imperfect.) 10.

Length, 6 inches.

JAPANESE BRONZES

E. Newberger

51—Bronze Animal Censer *Japanese Eighteenth Century*

Recumbent kylin playing with a brocade ball under his raised left forepaw. Fine grotesque modeling. Loose head, with open bearded mouth. 3.

Height, 2¾ inches.

Count Sparre

52—Japanese Bronze Group *Eighteenth Century*

Snake attacking a tortoise. The tortoise standing with head thrust over back to encounter the snake wound round its tail and body. Yellow and green patina. 3.

Height, 3½ inches.

Mr. Towne

53—Japanese Cloisonné Vase *Eighteenth Century*

Cylindrical straight-sided. Enriched with chimeric monsters in colors on a reticulated greenish turquoise-blue ground. 17.50

Height, 4½ inches.

J. P. Perry

54—Japanese Iron Censer *Sixteenth Century*

Curious in-lobed round body, with open circular flanged lip and similar central aperture. Rich ruddy-brown patina. 12.50

Diameter, 5 inches.

E. Newberger

55—Grotesque Bronze Censer *Japanese Seventeenth Century*

Recumbent figure of "Dog Foo," with forepaw raised, tail erect and loose head with grinning open mouth. Rich yellow and brown-black patina. 17.50

Height, 5¼ inches.

R. Glendinning

56—Japanese Bronze Double Censer *Eighteenth Century*

5. Standing coupe shape, with loose bowl having open lobed border. Pierced scrolled body; the high foot enriched with weird scrolled dragon. Rich mottled golden-yellow patina.

Height, 5½ inches.

Mr. Kouchakji

57—Japanese Bronze Flower Vase *Eighteenth Century*

5. Lobed-circular body, and broadly flaring lip; enriched with tiger crouched on shoulder and band of scrollings. A coiled dragon embellishing the high foot. Rich green-black patina.

Height, 6 inches.

H. Burlingham

58—Low Japanese Bronze Bowl *Early Nineteenth Century*

12.50 Straight-sided, with broad flanged lip and ball feet; decorated with band of minute archaic scrollings and cartouches of Ho-Ho birds. Ruddy-brown patina.

Diameter, 6 inches.

K. Oshima

59—Japanese Bronze Hanging Flower Holder *Eighteenth Century*

12.50 A "Locust" settled on a conventionalized lobed lily. Rich ruddy-brown and black patina.

Height, 6¼ inches.

J. P. Perry

60—Japanese Bronze Bowl *Eighteenth Century*

12.50 Gourd-shaped, with small aperture; enriched with open spray of peach stem which forms a rustic lug handle and two feet, the third foot a small peach. Golden-bronze patina. Impressed seal on foot.

Height, 6¼ inches.

Mrs. Gano Dunn

61—Japanese Bronze Double Vase *Late Eighteenth Century*

12.50 In the form of twin-bamboo stems of irregular height. Enriched with sprays of leaves. Deep rich brown-black patina.

Height, 6½ inches.

Mrs. E. D. Kuebusch

62—Japanese Bronze Vase *Eighteenth Century*

10. Incurved beaker-shape, enriched with spray of apple buds. Rich rust-color and variable green patina. Signed toward foot.

Height, 6¾ inches.

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Mrs. F. Cutting

63—Japanese Bronze Candlestick *Eighteenth Century*

7.50 Stem and base formed of a scrolling lotus spray having large curled leaves. Golden-yellow-black patina.

Height, 6¾ inches.

J. P. Perry

64—Japanese Bronze Flower Vase *Eighteenth Century*

7.50 Expanding-tubular shape; enriched in relief with stems of bamboo tied with cords. On short feet. Rich rose-brown patina.

Height, 6¾ inches.

Mr. Towne

65—Japanese Bronze Covered Vessel *Eighteenth Century*

15. Molded oblong body, with ring handles surmounted by seals, scrolled legs with demon-mask knees. Body paneled with small archaic S-scrollings. Teak cover, with gold inlaid terminal. Deep brown-black patina.

Height, 3 inches; length, 6 inches.

J. D. W. Cosgrave

66—Japanese Cloisonné Bowl *Sixteenth Century*

25. Bell-shaped. Enriched on exterior and interior with scrolled lotus blossoms and valanced blossoms in reds, amber, jade-green, lapis-blue, pink and white on deep rich turquoise-blue grounds.

Diameter, 7½ inches.

H. A. Bradford

67—Japanese Bronze Animal Censer *Early Nineteenth Century*

17.50 Standing quacking Mandarin duck, with pierced plumage to loose cover on back. Golden-yellow patina.

Height, 7½ inches.

J. P. Perry

68—Japanese Bronze Coupe *Seventeenth Century*

15 Deep bowl; enriched with lotus blossom whose stem scrolls and forms a rustic support. A lizard-like dragon crawls upon the plain side. Rich green patina.

Diameter, 7 inches.

G. F. Saito

69—Japanese Bronze Bell *Eighteenth Century*

27.50 Flattened pear-shape, with upright rustic loop handle; enriched with "Fujiyama Landscape," sun, moon and inscription. Rose-brown patina.

Height, 7 inches.

Count Sparre

70—Japanese Bronze Vase *Eighteenth Century*

15. Beaker-shape, enriched with bands of brocade pattern and naturalistic leaf-spray handles. Rich ruddy-black patina.

Height, 7 inches.

E. Neuberger

71—Japanese Gilded Lacquer Shrine *Eighteenth Century*

10. Lobed oval shrine, with folding hinged doors. Standing Buddhistic figure, with many arms and pierced oval nimbus at rear.

Height, 7¼ inches.

J. P. Perry

72—Japanese Bronze Temple Vessel

15. Deep bowl, with high foot and animal-head and ring handles. Enriched with archaic band of scrollings, surmounted by pearl motive and having pendent spear-shape motives. Deep golden-yellow patina.

Diameter, 8 inches.

K. Oshima

73—Japanese Iron Basket

10. Formed as a mother-of-pearl shell; with two chrysanthemum lacquered covers and copper handle in the shape of an arched fish.

Length, 8¼ inches.

J. P. Perry

74—Curious Japanese Iron Teapot *Eighteenth Century*

12.50 In the form of an inverted cusped water lily with stem and tendril scrolled into a high looped handle. Loose lid, with crab as handle; short rustic spout. Red-black patina.

Height, 8½ inches.

Mrs. Gano Dunn

75—Japanese Bronze Figurine *Seventeenth Century*

12.50 The Taoist Immortal known to the Chinese as the "Beggar with the Hempen Bag." Standing weird figure with a cape of large leaves, a gourd at his side and low draped skirt. On hexagonal stand having scrolled cabriole legs. Rich yellow-black and green patina.

Height, 8¼ inches.

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Count Sparre

76—Japanese Bronze Vase *Eighteenth Century*

15. Lobed incurved beaker, with scrolled handles terminated in chimerie heads. Enriched with spear-shaped panels flanking central band of antique scrollings. Signed on lip. Rich black-brown patina.

Height, 8¼ inches.

B. W. Huebsch

77—Japanese Silvered Bronze Mirror

Early Nineteenth Century

7. Circular; the back enriched with flowering shrubs growing in landscape.

Length, 9½ inches.

J. P. Perry

78—Japanese Bronze Censer *Seventeenth Century*

12.50 In the form of a grotesque mask, with scrolled head-dress. Slight inlay of blue and green enamel. Rich ruddy-brown patina.

Length, 10¼ inches.

Mrs. W. L. Rosenfeld

79—Japanese Bronze Temple Set *Eighteenth Century*

15. Consisting of candlestick, censer and beaker-shaped vase. Molded balustered candlestick with open domed center. Censer with pierced cover terminating in a kylin playing with broaded ball; base with animalistic-head lug handles. Each with a band of archaic scrolled enrichment. Golden-yellow patina. Signed at foot "Naho Minesado."

Heights, 10¼ inches, 4¾ inches and 5 inches.

J. P. Perry

80—Imperial Japanese Bronze Vase *Seventeenth Century*

12.50 Quadrilateral beaker-shape, with broad straight lip and interesting scrolled flanges of bamboo motives at corners. Enriched with "Imperial Chrysanthemum Seal" on body. Golden and gray-black patina.

Height, 10½ inches.

" " "

81—Japanese Silvered Bronze Mirror *Eighteenth Century*

6. Circular, the back enriched with cranes and tortoise in flowering landscape; seal above.

Length, 11 inches.

B. A. Huebsch

82—Japanese Cloisonné Round Dish *Eighteenth Century*

Deep dish; on gilded stump feet. Enriched in deep blue, white, red, yellow and orange with three weird monsters amid small scrolling lotus; on greenish turquoise-blue ground.

17.50

Diameter, 11¼ *inches.*

D. M. Moffat

83—Japanese Bronze Temple Vase *Seventeenth Century*

Beaker-shape, with animal-head looped handles. Enriched with panels of blossoming lotus and *j'ui* panels on shoulder of body. Deep yellow and black patina.

22.50

Height, 11¾ *inches.*

Mrs. C. F. Holmes

84—Large Japanese Silver Bronze Temple Vessel *Late Seventeenth Century*

Bowl-shaped, with outcurving stump tripod feet and curious looped lug handles. Enriched with band of minute scrollings at mouth on which two dragons are imposed. Silvery-yellow patina. Impressed seal under foot.

15.

Height, 10 *inches; diameter,* 11¾ *inches.*

F. M. Lintz

85—Japanese Bronze Vase *Eighteenth Century*

Body formed of three elephant-heads, with flaring trumpet mouth. On lugged outcurving base. Rich rose-black patina.

10.

Height, 11½ *inches.*

G. F. Saito

86—Bronze Vase *Japanese Eighteenth Century*

Depressed globular, with slender neck and lobed bulbous mouth. Rich gold, red and black patina.

12.50

Height, 11¼ *inches.*

Mr. de Cordova

87—Polychromed Japanese Bronze Censer *Seventeenth Century*

Low apple-shaped, the cover pierced with series of frogs and having inverted bell terminal, heavy L lug handles and grotesque animal-head legs. Enriched in polychromed relief with bandings of scrolls and others with dragon seeking sacred pearl. Stand.

80.

Height, 13¼ *inches.*

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Count Sparre

88—Japanese Bronze Censer *Eighteenth Century*

24.50 Bowl-shaped lotus blossom, with domed cover pierced with inscription and having square balustered terminal finished with a cusped lotus flower. On gadrooned high spreading base. Orange-brown patina. *Height, 14½ inches.*

Mrs. J. W. Bush

89—Two Japanese Bronze Animal Candlesticks *Early Nineteenth Century*

20. Crane standing on back of chimeric tortoise and reaching over with beak seizing a spray of lotus. Varied black patina in one, golden-yellow in other. *Height, 12¾ inches.*

CHINESE BRONZES

90—Chinese Bronze Seal J. P. Perry *Early Ming*

3. Circular, with long ideographic inscription. *Diameter, 2½ inches.*

91—Chinese Bronze Temple Seal " " " *Ming*

5. Circular, with enrichment on obverse of many-armed Buddha surrounded by lengthy ideographic inscription. Reverse, with border of similar inscription. *Diameter, 3¾ inches.*

W. Burlingham

92—Chinese Bronze Censer *Ming*

7.50 Bowl shape, with lizard handles, dome cover with circular aperture and stump tripod feet. Enriched with all-over bandings of archaic scrollings in the ancient Han manner. Deep variable black patina. *Height, 3¼ inches.*

Mrs. S. Schiffer

93—Chinese Bronze Bowl *Ming*

12.50 Low incurving bowl, with flanged lip, kylin-head handles and scrolled stump feet. Enriched with fine band of scrolled gadroons on shoulder. Yellow patina. *Diameter, 3½ inches.*

Mr. Towne

94—Chinese Bronze Temple Vessel *Ming*

12.50 Inverted bell-shape, with incurved foot, animalistic loop handles and interrupting central lugs. Enriched with bands of archaic animalistic motives and scrollings. Deep black-brown patina. *Height, 3¾ inches.*

B. H. Schubsch

95—Chinese Gilded Bronze Bowl *Ming*

17.50 Broad pear-shaped bowl, with cartouched scrolled loop handles and short foot. Golden patina. Impressed seal under foot. Stand.

Diameter, 4½ inches.

H. Burlingham

96—Chinese Gilded Bronze Miniature Temple Vessel *Ming*

5.50 Body and loose cover globular, with upright square lug handles and hoofed legs. Enriched with bands of mock inscriptions. Brown patina obscures the gilding in large areas.

Height, 4¾ inches.

A. S. Nilson

97—Chinese Gilded Bronze Temple Vase *Ming*

3. Bottle-shape, with expanding neck having tubular lugs. Enriched with archaic bands of scrollings.

Height, 5 inches.

Mrs. Gano Dunn

98—Chinese Gilded Bronze Censer *Ming*

20. Very broad pear-shape, with round lug handles on shoulder and small incurved foot. Rich gold-bronze patina. Impressed seal of many characters under foot.

Diameter, 5¼ inches.

Mr. Towne

99—Chinese Silver Inlaid Bronze Censer *Ch'ien-lung*

12.50 Rectangular, with flanged lip and upright lug-handles. On high square legs. Delicately inlaid with intricate all-over key pattern in silver threads. Golden patina.

Height, 5½ inches; width, 5½ inches.

G. F. Saito

100—Chinese Gold Inlaid Bronze Temple Vessel *Ming*

12.50 Deep bowl-shape with upright loop handles and high tripod legs. Enriched with archaic Han scrollings which are inlaid with further scrollings of gold and silver. Yellow-black patina.

Height, 6 inches.

Felix F. Rosen

101—Bronze Vase *Hindu-Chinese Sixteenth Century*

12.50 Pear-shaped bottle, with square foot and elephant-head handles. Enriched on neck with lotus scrollings, on body with festoons of jewels. Rich ruddy-brown patina.

Height, 6 inches.

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James H. Barney

102—Chinese Bronze Vase *Early Ming*

17.50 Quadrilateral inverted pear-shape, with T-patterned flanges at corners, partially up quarters and on neck. Enriched with spear-shape motives, bandings and small rudimentary-head handles, all adorned with varied archaic scrollings. Ruddy-brown patina. Very heavy bronze casting.

Height, 6½ inches.

E. Newberger

103—Chinese Bronze Censer *Ming*

17.50 Rectangular, with indented lugs at centers and corners interrupting two bandings of archaic scrollings; flaring lip and upright loop handles. On high molded round legs. Variable golden-black patina. Inscription under foot.

Height, 6¾ inches; width, 6¼ inches.

J. P. Perry

104—Chinese Bronze Covered Censer *Ming*

12.50 Bowl-shape, with upright lug handles; enriched with jeweled valnaced band of facing fantastic animals amid scrollings. On high tapering round legs. Rich mottled gold and brown patina. Domed cover with carnelian fungi terminal. Inscription under foot.

Height, 7 inches.

Mrs. S. Birch

105—Chinese Bronze Vase *Ming*

12.50 Flattened bottle-shape, with animalistic scrolled handles. Incised with key-patterned basket band above central inscription; archaic animalistic panels below. Rich old brown patina.

Height, 7 inches.

B. H. Schubsch

106—Chinese Cloisonné Enamel Panel

Late Seventeenth Century

10. Oblong; depicting in curious yellows, greens and pink a languid seated figure of a maiden amid scrollings and before a vase of chrysanthemums.

Height, 5¾ inches; length, 7¼ inches.

Note: An early specimen made under the European influence of the first Jesuit Fathers in China.

Felix T. Rosen

107—Chinese Cloisonné Animal Censer *Ming*

17.50 Standing figure of a chimeric bird with long tail, wonderful comb and loose scrolled cover on back. Remains of blue enamel are visible. Red-black patina.

Length, 8½ *inches.*

Count Sparre

108—Inlaid Silver Temple Vessel *Ming*

27.50 Almost egg-shaped, with the domed close fitting cover; curiously embellished with three ring handles on cover and three at base for feet; two upright ring handles on body. Enriched with silver thread scrollings. Rich yellow-black patina.

Height, 8¾ *inches.*

Mrs. Gano Dunn

109—Chinese Silver Inlaid Bronze Temple Vase *Late Ming*

85. Quadrilateral beaker-shape, with wide spreading lip. Enriched in threads of silver with archaic scrollings of Han type.

Height, 9 *inches.*

" " " *Ming*

110—Chinese Bronze Vase

17.50 Tall quadrilateral, with incurved foot and similar circular mouth. Enriched with the signs of the trigrams in relief. Interesting gold and black patina. Impressed seal at foot. Stand.

Height, 9¼ *inches.*

Clapp and Graham

111—Chinese Cloisonné Candlestick *Ming*

20. Slender round shaft, with broad circular saucer supported on outcurved foot. Enriched with beautiful scrollings of lotus blossoms in red, white, lapis-blue and green; on fine turquoise-blue grounds.

Height, 9¼ *inches.*

From the collection of Ambassador Brandt, Pekin.

Count Sparre

112—Chinese Bronze Vase *Late Eighteenth Century*

15. Flattened pear-shape; with expanding mouth, outcurved foot and elephant-head and ring handles. Enriched with two bandings of archaic scrollings in the Han manner. Rich black patina.

Height, 11 *inches.*

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Warren E. Cox

113—Two Chinese Bronze Vases *Late Ming*

25. Flattened hexagonal pear-shape, with inset mouth, incurved foot and looped kylin-head handles. Enriched with fine spear-shaped panels rising on body almost to band at neck and band at foot all of small varied scrollings. Handsome patina of rosy-brown and black.

Height, 10 *inches.*

J. P. Perry

114—Chinese Bronze Vase *Ming*

15. Quadrilateral barrel-shape; with straight lip, similar canted foot and rudimentary animal-head handles. Enriched with paneled bands of minute S-scrollings, similar spear-shaped motives and a small band on neck. Green-black patina.

Height, 11¼ *inches.*

Mrs. W. L. Rosenfeld

115—Chinese Bronze Temple Vase *Ming*

27.50 Pear-shaped, with straight mouth and base; enriched with concentric rings and bosses, the upper body and incurved foot with archaic scrollings. Grotesque kylin handles. Rich deep green-black patina.

Height, 11¾ *inches.*

J. P. Perry

116—Chinese Bronze Figurine *Early Ming*

12.50 Standing figure of Buddha, wearing armor and a floating scrolled drapery. On pedestaled base. Curious green-black patina.

Height, 12 *inches.*

Count Sparre

117—Chinese Bronze Censer *Eighteenth Century*

22.50 Bowl-shaped; with incurved mouth; scroll pierced dome cover, terminating in a kylin playing with brocaded ball, scrolled rudimentary-head handles and high similarly adorned tripod legs. Enriched with bandings of brocade pattern and curious scrollings.

Height, 13¾ *inches.*

Warren E. Cox

118—Japanese Cloisonné Vase *Eighteenth Century*

22.50 Hexagonal oviform, with flaring base and lip. Enriched with white, yellow and turquoise-blue chrysanthemums and close scrollings; on lapis-lazuli blue grounds.

Height, 12 *inches.*

A. S. Wilson

119—Chinese Bronze Lily Vase *Sung*

17.50 Graceful slender beaker-shape, with ribbed flanges at quarters of small body and outcurving foot. Enriched with long spear-shapes of scrollings on flaring mouth and archaic Han scrollings on body and foot. Rich gold and brown-black patina. Inscription under foot. Stand.

Height, 12¼ *inches.*

Robert Isaac

120—Chinese Cloisonné Enamel Covered Temple Vase *K'ang-hsi*

180. Globular, with short neck and domed cover having ball terminal, flaring scrolled lug handles on S-scrolled high legs. Finely enriched with intricate lotus scrollings and *j'ui* band in greens, yellow, red, lapis-blue and white on rare turquoise-blue grounds. Scroll-lobed stand.

Height, 14¾ *inches.*

Warren E. Cox

121—Japanese Cloisonné Vase *Eighteenth Century*

15. Oviform with cap cover; enriched with green and lavender panels of cranes in landscape and flowers interrupted by smaller panels of brocade motives.

Height, 15 *inches.*

Mrs. A. S. Goldburger

122—Jeweled and Enameled Gilded Temple Set *Ch'ien-lung*

200. Comprised of quadrilateral covered censer and two beaker-shaped vases. Censer with domed, vase-terminated cover, scrolled lug handles and high kylin-headed legs. Enriched with gadroons of turquoise at shoulder, scrolled floral panels on similar colored grounds on body, lapis-lazuli leaf motives on pierced cover with pink and lapis enamels. Vases with toothed flanges at corners and similar enameled floral scrolled enrichment.

Heights, 15 *inches and* 11½ *inches.*

Keller and Fumaro

123—Chinese Enamel Vase *Late Eighteenth Century*

17.50 Club-shaped; enriched with reticulated apple blossoms stems of bamboo and *j'ui* valances on blue grounds. (Slightly imperfect.)

Height, 18 *inches.*

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W. F. Laporte

124—Chinese Bronze Temple Brazier *Early Nineteenth Century*

22.50 Low bowl, with broad flange finished with Gothic lobes. On broad baluster stem and pierced domed foot. Enriched with engraved sprays of lotus and scrolling vines. Golden patina.

Height, 8½ *inches; diameter,* 17½ *inches.*

Henry Symons

125—Chinese Enamel Tray *Ch'ien-lung*

35. Oblong, with molded border. Decorated with birds perched on branches of flowering peonies and rockery. Intricate valanced border of floral sprays. (Restored.)

Length, 19 *inches; width,* 12 *inches.*

J. P. Perry

126—Chinese Bronze Vase *Early Ming*

10. Depressed globular body, with tall cylindrical neck having four curious tubular motives at lip, two on the dragon enriched neck placed diagonally and four similar motives at quarters of body. Embellished in the Han manner with bands of archaic scrollings. Golden-black patina. (One tubular motive imperfect.)

Height, 21¼ *inches.*

PERSIAN FAIENCE

J. Z. Noorian

127—Two Persian Faience Temple Eggs *Seventeenth Century*

55. One glazed in royal blue; other in ivory-white. Chains for suspension.

Height, 5¾ inches.

Emil Tabbagh

128—Rhodian Faience Mug *Seventeenth Century*

90. Bottle-shape, with looped handle. Decorated in red, blue and green with carnation blossoms and serrated leaves. (Restored.)

Height, 7¾ inches.

A. J. Kobler

129—Rhodian Faience Plate *Seventeenth Century*

30. Enriched with blue tulip and red carnation sprays. Pearl and seroll border.

Diameter, 9¾ inches.

" " "

130—Rhodian Faience Plate *Seventeenth Century*

25. Decorated in red, blue and green with sprays of flowers. Scrolled pearl border.

Diameter, 10¼ inches.

Mr. Glendenning

131—Blue Persian Faience Vase *Sixteenth Century*

50. Bottle-shape; enriched with floral panels and scrollings in rich pale and deep sapphire-blues, having metal "reflet." (Lip chipped.)

Height, 11½ inches.

A. J. Kobler

132—Rhodian Faience Plate *Seventeenth Century*

17.50 Decorated with basket trellis and chevroned border in greens, yellows and aubergine. (Chipped.)

Diameter, 11 inches.

" " "

133—Rhodian Faience Plate *Seventeenth Century*

25. Decorated with red, blue and green tulips and carnations and black pearl border. Greenish glaze.

Diameter, 11¼ inches.

" " "

134—Rhodian Faience Plate *Seventeenth Century*

22.50 Decorated in red, blue and green with scrollings of flowers and blossomed border. (Restored.)

Diameter, 12 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

M. J. Donovan

135—Persian Faience Coffee-pot *Seventeenth Century*

10. Ewer-shape, mellow blue, enriched with reserved heart-shaped panels in relief displaying yellow jardinières of flowers. Scrolled brass spout, hinged cover and handle. (Restored.)

Height, 13¾ *inches.*

A. J. Kobler

136—Rhodian Faience Plate *Seventeenth Century*

25. Decorated with pink, green and blue tulips and carnations; gray panels of pearls in border.

Diameter, 13¼ *inches.*

" " "

137—Rhodian Faience Plate *Seventeenth Century*

25. Decorated in red-pink, blue and green with carnations and sprays of serrated leaves. Scroll-paneled pearl border. (Glaze chipped.)

Diameter, 13½ *inches.*

" " "

138—Rhodian Decorated Faience Plate *Seventeenth Century*

45. Deep center; enriched with carnations, birds and serrated leaves, in blue, green and old-red. Gray-black paneled pearl border. (Restored.)

Diameter, 14¼ *inches.*

" " "

139—Lustred Plaque *Hispano-Moresque Seventeenth Century*

32.50 Deep center, with boss; enriched in copper "reflets" and blue with scrolled cruciform motive, birds and fruit. (Restored.)

Diameter, 14¾ *inches.*

From the famous Sauer Collection, Gottenburg.

" " "

140—Lustred Plaque *Hispano-Moresque Seventeenth Century*

30. Deep, bossed center; enriched with shrub motives in blue and sprayed olives in copper "reflets."

Diameter, 15 *inches.*

From the famous Sauer Collection, Gottenburg.

PERSIAN TILES

Metropolitan Mus. of Art

141—Four Interesting Polychrome Faience Tiles

Tunisian Fourteenth Century

12.50 Interlacing strap arabesques in reserve, banded with aubergine; the irregular panels formed by the arabesques variously in rare orange, sapphire-blue, rich green and deeper aubergine.

4 inches square.

Note: These tiles show marked affinity with those of the Moriscos of Spain and are probably contemporary.

Leon Volkmar

142—Two Fragments of Persian Faience Tiles

Fourteenth Century

12.50 (a) With raised scrollings and bandings of Saracenic character; in blues, creams and soft old yellows.
(b) With scrollings of pointed and husk-shaped leaves; in turquoise-blues and aubergine; on crackled varying deep ivory grounds.

Respective sizes, 7¾ inches by 7½ inches and 7½ inches by 6 inches.

" "

143—Two Fragments of Faience Tiles

Ispahan and Hispano-Moresque Fourteenth Century

Ispahan; displaying aubergine bird perched on a spray of blue and green flowers, flanked by flame-like motives in rich blue. On mustard-yellow ground. Hispano-Moresque. Gothic blue and yellow leaves scrolling from a green band; cream ground.

Respective sizes, 8½ inches by 8½ inches and 4 inches square.

15.

144—Four Fragments of Faience Tiles

Rhodian Fifteenth Century

Reserved with ivory, turquoise-blue and old-red scrollings of pomegranates, floral motives and long serrated leaves. Extremely rich lapis-lazuli blue grounds. One fragment with tulips and carnations in same colors, earlier in date.

Size of largest, 10 inches by 4¾ inches.

Note: Fourteen varied size fragments of the principal pattern will be given purchaser.

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K. Minassian

145—Lustred Faience Tile *Persian Fourteenth Century*

10. Eight-pointed stellate-shape; reserved with intricately lobed floral arabesques, having innumerable supplementary tendrils: on copper "reflets" ground. Borders of Cufic inscriptions in similar color, on ivory grounds. (Has been restored.)

Diameter, 12¼ *inches.*

From the Mosque of Veramin.

Mrs. Gano Dunn

146—Turquoise-blue Faience Tile

Egypto-Arabic Fourteenth Century

12.50 Dense lustrous glaze resembling in color the ancient Egyptian ceramic and glass jewelry.

8 *inches by* 5¾ *inches.*

Note: This tile was obtained from one of the ceilings of the Kalif's tombs, Cairo.

Leon Volkmar

147—Fourteen Fragments of Persian Lustred Faience Tiles

Fifteenth Century

12.50 Portions of cornices, bases and wall tiles. Enriched with turquoise and lapis-blue raised scrollings simulating Cufic inscriptions. Grounds with small leaf and berried scrollings reserved on curious copper "reflets." Various sizes and shapes.

ORIENTAL BRONZES AND BRASSES

K. Kevorkian

148—Silver Inlaid Bronze Box

Syro-Damascan Sixteenth Century

17.50 Cylindrical, enriched with floral medallions and bandings. (Imperfect and no cover.)

Diameter, 2¾ *inches.*

" "

149—Bronze Bowl *Italo-Saracenic Sixteenth Century*

10. Incurving at lip; enriched with coat-of-arms flanked by chimeric birds and medallion opposite coat-of-arms. Yellow-green patina.

Diameter, 3¼ *inches.*

F. Kouchakji

150—Engraved Bronze Censer *Mosul Fifteenth Century*

10. Cylindrical, with curiously footed and shaped legs. Enriched with nomadic figures within arcades. Loose lead lining.

Height, 4¼ *inches.*

J. Brummer

151—Inlaid Silver and Gold Bronze Cover *Persian Sixteenth Century*

5. Cylindrical, inlaid in thread silver with finely interlaced all-over medallions; grounds engraved with scroll motives.

Diameter, 4¼ inches.

Count Spurre

152—Brass Mortar *Persian Sixteenth Century*

10. High molded bell-shape, with straight foot; enriched with numerous bands of Saracenic medallions and interlacing motives. Fine deep patina.

Height, 4½ inches.

Emil Tabbagh

153—Silver Inlaid Chiseled Brass Bowl *Syro-Damascan Fifteenth Century*

40. Tapering bowl, with insloping shoulders and molded lip; enriched with whorled rosettes interrupting scrollings and inscriptions.

Diameter, 5½ inches.

J. Z. Noorian

154—Silver Inlaid Brass Vase *Persian Sixteenth Century*

25. Globular, with broad molded mouth; inlaid with geometric Saracenic motives.

Height, 5 inches.

Metropolitan Mus. of Art

155—Silver Inlaid Brass Bowl with Flat Cover *Veneto-Saracenic Sixteenth Century*

40. Bowl, with molded lip; elaborately enriched with varied all-over arabesque motives.

Diameter, 5¼ inches.

Emil Tabbagh

156—Chiseled Bronze Coffret *Mosul Fifteenth Century*

90. Oblong, with sides expanding into lipped, scroll-feet and domed cover having swinging bail handle and hasp for padlock. Enriched with medallions of Asiatic warriors amid lotus scrollings.

Height, 5 inches.

" "

157—Silver Inlaid Shallow Bowl *Syro-Damascan Sixteenth Century*

25. Outcurved flaring sides; enriched with rosettes interrupting Cufic inscription. Signed under foot.

Diameter, 5¼ inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

Emil Tabbagh

158—Silver Inlaid and Enameled Bronze Bowl *Veneto-Saracenic Sixteenth Century*

40. Bowl, with round foot and molded rim. Enriched with floral medallions interrupting interlaced Gothic arcading and arabesqued motives. Black grounds. *Diameter, 5¾ inches.*

J. Z. Noorian

159—Rare Bronze Animal Censer *Persian Sixteenth Century*

55. Cat, crouching ready to spring. Mouth open showing her teeth; carrying molded domed pinnacle on back, enriched with birds. Fine archaic modeling. Varying yellow-green patina. *Length, 6½ inches.*

B. H. Huebsch

160—Chiseled Brass Bowl *Mosul Fifteenth Century*

15. Slightly expanding sides, with molded lip. Enriched with band of Cufic inscription interrupting floral medallions, under foot with band of arabesque scrollings. *Diameter, 7 inches.*

Jos. Brummer

161—Gothic Venetian Brass Kettle *Fifteenth Century*

12.50 Molded sides, with round bottom and dragon balustered swinging bail handle. Very finely engraved with medallions of "Kingly and Queenly Personages," birds and Gothic strap scrollings. *Diameter, 7 inches.*

Felix T. Rosen

162—Rare Indian Bronze Group *Sixteenth Century*

12.50 Archaically modeled caparisoned elephant bearing a mahout and howdah on its back. Rich gray-black patina. (Imperfect.) *Height, 7½ inches.*

B. H. Huebsch

163—Gilded Copper Bowl *Asia Minor Eighteenth Century*

17.50 Low gadrooned bowl; enriched with scroll band at lip and rosette at center of base. *Diameter, 7¾ inches.*

Emil Tabbagh

164—Inlaid Silver Bronze Bowl *Syro-Damascan Sixteenth Century*

40. Broad pear-shaped, with finely scrolled long spout. Beautifully enriched with medallions and arabesque scrollings surmounted by band of Cufic inscription. Rich yellow-green patina. *Diameter, 8 inches.*

Warren E. Cox

165—Persian Brass Lamp-stand *Sixteenth Century*

30. Many-sided shaft, with molded collar and spreading foot. Enriched with chevrons interrupting panels variously occupied by gazelles and arabesque scrollings. Signed about center.

Height, 8¾ *inches.*

" " "

166—Persian Chiseled Brass Lamp-stand *Seventeenth Century*

15 Slightly expanding round shaft, with molded collar and spreading foot; enriched with delicate medallions and arabesque scroll-bandings.

Height, 9 *inches.*

K. Glendenning

167—Hispano-Moresque Brass Bowl *Fifteenth Century*

22.50 Broad pear-shape, with molded lip. Finely engraved with valanced band on shoulder displaying easteled coats-of-arms interrupting floral scrollings and animalistic motives. Rich ancient green-yellow patina.

Diameter, 9¼ *inches.*

Warren E. Cox

168—Persian Brass Lamp-stand *Sixteenth Century*

35. Many-sided shaft, with molded collar, spreading foot and small loop handle. Enriched with Saracenic arabesque scrollings.

Height, 10½ *inches.*

Brooklyn Museum

169—Silver Inlaid and Enameled Bronze Candlestick

Persian Sixteenth Century

70. Round expanding shaft molded at crown and base. On large flaring base. Enriched with inscribed medallions interrupting cursive inscriptions scrolled with minute vines, bands of scrolled leaves and procession of quaint birds. Shaft with blossomed trellis. Black enamel grounds. (Restored.) Signed on interior.

Height, 10 *inches.*

E. Newberger

170—Gold and Silver Inlaid Bronze Fish Bowl

Persian Fifteenth Century

20. Round-sided, with molded lip. Beautifully engraved with bands of medallions, scrollings and inscriptions. The interior engraved all over with concentric scrolled swimming fish.

Diameter, 10½ *inches.*

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A. H. Ledoux

171—Two Jeweled Bronze Animal Vases

Chino-Thibetan Eighteenth Century

50. Gaily caparisoned elephant, festooned with jewels. Temple vase similarly adorned as howdah. Yellow-green patina. Pair facing with heads toward front.

Height, 10 inches; width, 7¼ inches.

H. Kevorkian

172—Indian Gold Inlaid Covered Tankard *Sixteenth Century*

25. Cylindrical, with finely domed loose cover having gilded vase terminal and loop handle. Beautifully enriched with arabesqued palmette motives and bandings. Rich ruddy-brown patina.

Height, 10½ inches.

Warren E. Cox

173—Enameled Brass Vase *Hindu Seventeenth Century*

22.50 Graceful molded pear-shaped bottle. Enriched with cypress, arcadings of flowers and geometric bandings in black and red.

Height, 11¼ inches.

" " "

174—Persian Chiseled Brass Lamp-stand *Sixteenth Century*

30. Many-sided expanding shaft, with molded collar and spreading foot. Enriched with Saracenic medallions and bands of scrolled arabesques.

Height, 11¼ inches.

Joseph Brummer

175—Rare Persian Silver Inlaid Writing Box

Sixteenth Century

17.50 Oblong, extremely fine engraving, displaying varied floral medallions interrupting strap scrollings of further floral motives. Interior of lid similarly engraved. Fitted with shaped interior cover for utensils.

Length, 11¼ inches.

B. H. Seebach

176—Persian Engraved Writing Box *Fifteenth Century*

15. Oblong, with round corners, hasp for padlock and finely pierced hinges. Enriched with scrolled floral medallions and quaint oblong panels on body. Has been inlaid with silver.

Length, 11½ inches.

P. le Fachre

177—Inlaid Silver and Gold Bronze Fish Bowl *Persian Sixteenth Century*

30. Broad pear-shape, with straight lip. Very beautifully engraved with minutely blossomed medallions interrupted by lengthy cursive inscriptions. Interior with medallion of swimming fish.

Diameter, 11½ *inches.*

Met. Museum Art

178—Gilded Copper Ewer *Asia Minor Seventeenth Century*

22.50 Flattened pear-shape, with molded neck, chained domed screw cover, S-scrolled handle and spout with chains. Enriched with repoussé panels of flowers and lobed ring handles having chains for suspension.

Height, 13¼ *inches.*

Emil Tabbagh

179—Important Silver Inlaid and Enameled Bronze Candlestick *Mosul Thirteenth Century*

600. Round shaft, with molded overhanging neck; on large molded bell-shaped base. Very beautifully engraved with floral and bird medallions interrupted by scrolling flowers and inscriptions. The body with a deep band of Cufic inscription posed on a background of minute scrolling flowers, flanked by bands of small leaves. Black background. Traces of gilding are visible.

Height, 16 *inches.*

Exhibited at the Munich Exhibition, 1910.

H. Kevorkian

180—Persian Engraved Brass Writing Box *Sixteenth Century*

20. Oblong, with strap-hinges and hasp. Enriched with arabesqued medallion flanked by panels of cursive inscriptions; front with similarly inscribed panels. Interior fitted with engraved cartouche for ink and sand. Signed on cartouche.

Length, 13½ *inches.*

B. H. Huebsch

181—Engraved Brass Bowl *Syro-Damascan Sixteenth Century*

25. Broad pear-shape, with round base and small lip. Finely engraved with lotus medallions interrupting lengthy cursive inscriptions and Saracenic bandings. (Has been restored.)

Diameter, 17 *inches.*

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Emil Tabbagh

182—Important Silver Inlaid Bronze Candlestick *Mosul Thirteenth Century*

2650. Round shaft with overhanging molded collar and foot, on very large molded bell-shape base. The collar enriched with arabesqued oblong interlacements and bandings; neck with intricate octagonal interlacing tile motives; the base with bands of large and small lobed medallions occupied by quaint royal figures interrupting minutely scrolled mock inscriptions and further scroll bandings. Signed on interior lip.

Height, 16½ *inches.*

Exhibited at the Munich Exhibition, 1910.

E. Filippo

183—Engraved Brass Bowl *Syro-Damascan Fifteenth Century*

22.50 Broad pear-shape. Finely engraved with whorled and blossomed medallions interrupting Cufic inscriptions, enriched with vines. (Dented at sides.)

Diameter, 17 *inches.*

Le. Filippo

184—Large Engraved Brass Bowl

Syro-Damascan Sixteenth Century

25. Round, with expanding sides and broad curving lip. Enriched with valanced band of medallions and inscriptions on lip: the exterior with cursive inscription interlaced with fine scrollings of minute flowers, valanced with and interrupted by graceful pointed arabesques and ogivals. Copper base.

Diameter, 18 inches.

" "

185—Large Engraved Brass Bowl *Mosul Fifteenth Century*

30. Round, with slightly flaring sides and broad outcurving flanged lip. Enriched on interior of lip with figure medallions interrupting band of mock inscriptions; the body with medallions occupied by seated Shahs interrupting panels depicting mounted warriors at combat, finished with bands of domestic animals, bulls, gazelles, dogs and elephants. Golden-toned brass.

Diameter, 20½ inches.

A. J. Kobler

186—Engraved Brass Dish *Mosul Fifteenth Century*

30. Deep circular dish; enriched with large central medallion occupied by subject, "A Royal Persian Audience," surrounded by band of further medallions on lattice grounds. Cavetto with floral plaquettes. Fine golden-toned brass.

Diameter, 24¼ inches.

MISCELLANEOUS PORCELAIN AND GLASS

J. T. Perry

187—Cameo-cut Glass Vase *Chinese Early Nineteenth Century*

6. Oviform short-necked bottle. Enriched with royal blue scrolling-dragons; on milk-white glass grounds.

Height, 4 inches.

J. A. Farrell

188—Two Porcelain Cups and Saucers

Chinese Eighteenth Century

7. Heavy porcelain; with coral-red rustic scrollings and dragons in pink, gold and green. (One saucer restored.)

Note: A Chinese rendering of French rococo porcelain.

Peggy Ziegler

189—Chinese Porcelain Bowl *Ch'ien-lung*

3. In the form of a green maple leaf, with aubergine stem. Enriched with peony blossom. Bowl for "Temple Offerings." (Stem chipped.)

Length, 4¾ inches.

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J. C. Willever

190—Chinese Porcelain Vase

10. Oviform; with heavy blue marbled glaze trickling over and forming feet at base. Stand.

Height, 4¾ inches.

From the International Paris Exhibition of 1900.

Joyner

191—Chinese Mirror-black Porcelain Vase

7.50 Bottle-shaped, with white reserved figures in landscape. Mirror-black glaze. Stand.

Height, 6 inches.

From the International Paris Exhibition of 1900.

Peggy Ziegler

192—Chinese Porcelain Box *Ch'ien-lung*

17.50 Oblong, with loose cover and partition. Royal yellow ground, enriched in brilliant enamels with dragons seeking the sacred pearl. Stand.

Length, 7 inches.

A. J. Kobler

193—Decorated Imperial Yellow Plate *Ch'ien-lung*

7.50 Enriched with two five-clawed dragons seeking the sacred pearl. Brilliant enamels. Mark under foot.

Diameter, 7 inches.

Felix F. Rosen

194—Two Black Faience Censers *Chinese Eighteenth Century*

14. Molded bowl-shape with dome cover, tripod *tao-tieh* legs and dragon handles. Enriched with bands of scrollings. (One cover restored.)

Height, 8 inches.

E. H. Kelling

195—Two Chinese Porcelain Vases *Ch'ien-lung*

30. Oviform, with small necks; decorated in colored enamels with sprays of peonies, gilded bamboo and brocade bandings at necks and feet. (One restored.)

J. C. Willever

196—Chinese Porcelain Plate *Ch'ien-lung*

6. Enriched in semi-reserved blue and pale pink, with conventionalized chrysanthemum blossoms; on deep rich blue ground. Seal mark under foot.

Diameter, 7¾ inches.

E. Newberger

197—Chinese Porcelain Vase *Ch'ien-lung*

20. Bottle-shape, with metal lip. Enriched with green dragon seeking the pearl of price amid cloud forms; on black ground. Seal under foot.

Height, 8¾ inches.

A. J. Kobler

198—Chinese Lowestoft Plate *Eighteenth Century*

15. Scalloped rim; decorated with figure of man carrying tea chest, sprigs of flowers and landscape medallions. *Diameter, 8¾ inches.*

" " "

199—Chinese Porcelain Bowl *Early Nineteenth Century*

20. Deep bowl, with tripod scrolled feet. Exterior enriched with blue flowers on imperial yellow ground; interior with four sages amid scrolling dragons. *Diameter, 8¾ inches.*

Count Sparre

200—Two Chinese Lowestoft Dishes *Eighteenth Century*

40. Lobed oval, with leaf-scrolled feet. Decorated in colors and gold with central coat-of-arms and interior medallioned border. (One restored.) *Length, 12¼ inches.*

Mrs. C. F. Holmes

201—Two Chinese Mirror Black Vases *Early Nineteenth Century*

110. Tapering quadrilateral, with incurved neck. Enriched with white reserves of domestic figures in landscapes; on black grounds. *Height, 23¼ inches.*

Joseph Brummer

202—Delft Hanging Jardinière *Eighteenth Century*

7.50 Semicircular; enriched with gadroons, scalloped rim, birds and bouquets of flowers in blues. (Rim much chipped.)

Length, 6½ inches.

J. H. Barney

203—Copenhagen Porcelain Covered Butterdish *Eighteenth Century*

150. Spirally enriched, and painted in the Dresden manner with sprays of flowers. Pink rosebud terminal, Copenhagen mark in blue under foot. *Diameter, 6¾ inches.*

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J. W. Barney

204—Frankenthal Porcelain Tea Service *Eighteenth Century*

160. Consisting of tray, teapot, sucrier, creamer, two cups and two saucers. Lobed oval tray; enriched with bouquets of flowers and lavender imbricated border. Other pieces match.

Length of tray, 17¼ inches.

(Illustrated)

Met. Museum of Art

205—Two Blue and White Delft Vases

Early Eighteenth Century

60. Triple gourd-shape; decorated in blues with pseudo-Chinese figures in varied landscapes.

Height, 20¼ inches.

B. Matsuki

206—Corean Faience Censer with Silver Cover

210. Tapering square body; enriched with sprays of blue flowers. Pierced dome cover with leafage and blossom.

Height, 3¾ inches.

From the International Paris Exhibition of 1900.

JAPANESE FAIENCE

Mrs. E. F. Holmes

207—Japanese Faience Vase *Eighteenth Century*

3. Oviform, with crinkled leaf saucer; enriched with leaf and geometric motives. Gray and white glaze.

Height, 2¼ inches.

E. Newberger

208—Two Japanese Faience Jardinières

7. *Early Nineteenth Century*

Deep bowls; decorated with "Trigram Symbols" in gold; on variable green glaze grounds.

Height, 2¾ inches.

Emil Tabbach

209—Three Small Faience Bowls *Persian Eighteenth Century*

17.50 (a) Decorated with "Lion and Sword of Persia," on interior and exterior.

(b) With lobed floral motives in colors.

(c) Gadrooned sides with sprays of flowers in blues. (Chipped.)

Mrs. E. F. Holmes

210—Japanese Stoneware Box *Eighteenth Century*

4. Round; enriched with alternate rosettes and gadroons. Glazed in rich brown. Ivory cover.

Diameter, 3¼ inches.

No. 204—Frankenthal Porcelain Tea Service
(*Eighteenth Century*)

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Mrs. S. Schiffer

211—Corean Celadon Bowl

20. Enriched with two lizard-dragons in relief on lip. Crackled cream glaze.

Height, 3¼ inches.

From the International Paris Exhibition of 1900.

G. F. Saito

212—Satsuma Tea Bowl

17.50 Light *café-au-lait* crackled glaze. Enriched with brocaded band in red, green, blue and gilding.

Diameter, 4 inches.

From the International Paris Exhibition of 1900.

K. Oshima

213—Japanese Faience Jardinière

30. Straight-sided octagonal; decorated with flying Ho-Ho birds in blue, browns and greens.

Height, 4 inches.

B. Matsuki

214—Decorated Faience Kylin *By Haritsu*

105. Kylin playing with huge brocaded ball. Glazed in pale blue, red and gilding. Signed.

Height, 4½ inches.

From the International Paris Exhibition of 1900.

Mrs. S. Schiffer

215—Satsuma Tea Bowl *Early Nineteenth Century*

10. Decorated with two dragons in relief and golden-red chrysanthemum seals.

Diameter, 4⅜ inches.

E. Newberger

216—Satsuma Bowl and Cover

10. Flaring bowl and cover; with tortoise-shell and green glazes.

Diameter, 4¼ inches.

From the International Paris Exhibition of 1900.

Mrs. H. H. Peace

217—Japanese Faience Censer

8. Vase-shape, with animal head and ring handles. Scrolled tripod feet and pierced dome cover. Enriched with fluted band and leaves in green and gold.

Height, 5¾ inches.

B. W. Huebsch

218—Satsuma Teapot *Early Nineteenth Century*

8. Bowl-shape; with kiri-wood cover and high loop handle. Cream-gray crackle glaze, with chrysanthemum seals in blue and brown.

Height, 5¾ inches.

R. Glendenning

219—Japanese Porcelain Censer and Silver Cover

45. Deep bowl-shape, with lug handles and tripod feet. Decorated with medallioned Ho-Ho birds. Domed silver cover pierced with medallioned similar bird.

Height, 6 inches.

From the International Paris Exhibition of 1900.

Mrs. C. F. Holmes

220—Japanese Porcelain Sake Bottle

10. In the form of a "Buddhistic Temple Bell." Enriched in blue with lengthy inscription and brocade bandings.

Height, 6¾ inches.

From the International Paris Exhibition of 1900.

K. Oshima

221—Satsuma Covered Censer *Early Nineteenth Century*

12.50 Quadrilateral, with black corners, cover and feet. Decorated with sprays of flowers on fishroe cream-crackle glaze.

Height, 6¾ inches.

E. Newberger

222—Satsuma Vase

30. Pilgrim bottle-shape. Enriched with medallioned peony in old-red, blue, aubergine and gilding; on a cream minutely crackle glaze.

Height, 7½ inches.

From the Paris International Exhibition of 1900.

P. C. Jachne

223—Japanese Millefleurs Porcelain Tea Caddy *Eighteenth Century*

37.50 Tapering quadrilateral, with small neck and cover. Decorated in red with landscapes surrounded by numerous flowers; black reserved band on shoulders.

Height, 7¼ inches.

Mrs. E. F. Holmes

224—Satsuma Sake Bottle

22.50 Cylindrical; decorated with gay-plumaged Ho-Ho bird on *café-au-lait* crackle glaze. Silver and copper bail handle.

Height, 8¼ *inches.*

From the Paris International Exhibition of 1900.

M. J. Donovan

225—Japanese Celadon Vase *Eighteenth Century*

15. Bottle-shape, with open rustic foot and scrolled lug handles. Incuse scrolling of blossoms. Sea-green glaze.

Height, 11 *inches.*

Miss M. F. Hickes

226—Japanese Porcelain Vase *Eighteenth Century*

20. Cylindrical; enriched with numerous flying storks in reserve; on rich blue ground.

Height, 12 *inches.*

K. Oshima

227—Japanese Faience Dish *By Kutani*

25. Round, decorated with couple walking near a fir tree. Brocade-paneled border in dull tones. Signed.

Diameter, 11½ *inches.*

E. Newberger.

228—Japanese Faience Dish *Eighteenth Century*

15. In the form of a shell. Decorated in gold and colors with group of eight "Taoist Immortals" and attendants in landscape; brocaded border.

Length, 17 *inches; width,* 14½ *inches.*

Charles of London

229—Imari Porcelain Garniture *Eighteenth Century*

130. Comprising three covered vases and two beakers. Finely enriched in reds, blues and gilding with floral sprays, *j'ui* valance and borders.

Heights, 16¾ *inches and* 15 *inches.*

SECOND AFTERNOON'S SALE

THURSDAY, FEBRUARY 22, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 2.00 O'CLOCK

NOTE:—*Owing to the length of Session the Sale will begin promptly at 2 o'clock.*

Catalogue Numbers 230 to 556, inclusive

AN EXTENSIVE COLLECTION
OF
ANTIQUE FIREARMS, WEAPONS AND ARMOR

Catalogue Descriptions by C. A. OSSBAHR, one-time Superintendent of the Royal Swedish Museum, and DR. GUSTAF UPMARK, Superintendent of the Nordiska Museum, Stockholm.

PISTOLS

J. B. Boss

230—PAIR FLINT-LOCK PISTOLS *French Eighteenth Century*

40. Plain bored, round, back part 8-sided (8 angular) with gold incrusted ornaments. Lock, flint-lock with plain engraved rococo-ornaments. Signed Labarde, Paris. Stock of walnut with engraved butt-plate, lock-plate and guard of silver and ornaments of inlaid silver-threads (wire).

Length, 0.147 *m.; barrel length,* 0.067 *m.; caliber,* 0.012 *m.*

Collection of Professor Holm, Stockholm.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

J. B. Boss

231—Pair Flint-lock Pistols *French*

55. Plain bored, with upper chamber angular, with inlaid gold-ornaments. Lock, flint-lock. Signed T. Coignet, Pusil. Stock of walnut with silver mountings.

Length, 0.17 m; barrel length, 0.079 m.; caliber, 0.011 m.

S. Healey

232—Pair Flint-lock Pistols *French Eighteenth Century*

80. Plain-bored, above chamber heavier, at the back 8-angular (or 8-sided), richly inlaid with gold in flowers, roses and leaves, also shell, and nearest the muzzle a head from which radiating rays. Lock, flint-lock plainly signed: A ALLARY ST. ESTIENNE. Stock of walnut, somewhat sculptured with mountings of steel enchased and engraved in rococo-style; on the butt-cover a head in profile against gold-pricked foundation.

Length, 0.28 m.; barrel length, 0.15 m.; caliber, 0.0135 m.

E. N. Gillespie

233—Pair Flint-lock Pistols *Dubois, Lissieux*

90. Front part round, upper chamber 8-angular, grooved. Stock of walnut, sculptured with mountings of silver, enchased in trophies, flowers, etc. French stamps, indistinct. Lock, flint-lock signed Dubois, Lissieux.

Length, 0.267 m.; barrel length, 0.134; caliber, 0.011 m.

Clark and Graham

234—Flint-lock Pistol *French Early Eighteenth Century*

20. Plain bored, round with heavier ware around the chamber, inlaid with gold in curving line-ornaments. Lock with enchased and engraved ornaments against gold-pricked foundation. Stock of light walnut with mountings, guard, lock-plate and butt-cover engraved and embossed as the lock against gold pricked foundation.

Length, 0.244 m.; barrel length, 0.13 m.; caliber, 0.011 m.

G. Diderrich

235—Flint-lock Pistol *Brescia, Seventeenth Century*

170. Plain bored, front part round, back part angular. Signed LAZARINO. Lock, flint-lock. Signed Picins Frusca. Stock of walnut with mountings, richly enchased in leaf-ornaments and fantastic animals; ramrod.

Length, 0.282 m.; barrel length, 0.157 m.; caliber, 0.013 m.

Collection Hammer, Stockholm.

E. N. Gillespie

236—Flint-lock Pistol *Early Eighteenth Century*

55. Plain-bored, front part round with enchased leaf-ornaments at the muzzle and round the center; the back-part 8-sided (8-angular) with ornaments inlaid in silver. Stamps over the chamber, one gilded. Strong whole-stock of walnut with rich engraved and enchased mountaings of brass and silver, on the neck a manly laurel-wreathed head in silver; ramrod. Lock, flint-lock with rococo-ornaments; on opposite side a long hook of iron.

Length, 0.346 m.; barrel length, 0.193 m.; caliber, 0.017 m.

Collection Ludwig Heineman, Wiesbaden.

Max Frenville

237—Flint-lock Pistol *French, 1730*

50. Barrel above the chamber engraved (nearly effaced cartridge-box). The lock engraved and signed

Mercier
Wiene

Guard, inner mounting, butt-cover and tube of silver-plated, cast and enchased brass. Stock of walnut.

Length, 46 cm.; barrel length, 29.5 cm.; caliber, 16 mm.

Note: French works (*not* Wien naturally!) 1730's. An F. Mercier worked in the eighteenth century in Liège.

A. Wallenberg

238—Match-snap-lock Pistol *Japanese Nineteenth Century*

40. The barrel 8-sided, blackened, with strong muzzle-ring, inlaid with silver and gold in dragon-figure and above the chamber engraving in brass (three leaves). Large breech-sight. Lock-plate and cock of brass; muzzle-sight of silver-tankered iron, pan with brass lid. Plain stock of wood with downward pointing butt, brass-rosettes and leather-band holes.

Length, 25 cm.; barrel length, 14.5 cm.; caliber, 9 mm.

Collection Fr. R. Martin.

" "

239—Pair Flint-lock Pistols *Albanian Eighteenth Century*

70. Plain bored, covered with silver-plate with enchased ornaments. The stock covered with silver-plate ornamented as the barrel.

Length, 0.42 m.; barrel length, 0.293 m.; caliber, 0.013 m.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

H. I. North

240—Pair Flint-lock Pistols *Beginning of Eighteenth Century*

40. Plain-bored, round, on the top a flat border (or streak) muzzle-sight of brass, the chamber flattened from the sides, above the chamber brass-ornaments, on the back of the barrel: IGNATI MAYR. Stock, whole-stock of walnut, sculptured and with rich mountings of engraved and enchased brass; ramrod. Lock flint-lock with engraved ornaments on the plate, a dog hunting a hare. Stamp.

Length, 0.515 m.; barrel length, 0.34 m.; caliber, 0.018 m.

E. N. Gillespie

241—Pair Flint-lock Pistols *Turkish*, 1800

30. Barrel with engraved and enchased ornaments above the chamber. Bridge: Stamp (indistinct) Lock (engraved) butt-cover (also engraved), inner mounting guard and tube of iron. Ramrod of iron with edge lining of bronze. Stock, blackened, with carvings and incrustments of silver (?) wire; butt-plate silver-plated.

Length, 48 cm.: barrel length, 29.5 cm.; caliber, 17 mm.

Note: Constantinople-make after Western pattern. About 1800.

S. Healey

242—Pair Flint-lock Pistols *German*, 1720

30. Barrel damaskeened, with 8-sided (8-angular) chamber. Smith-stamps: Lock signed

FROMERY
ABERLIN

Mounting (butt-cover, guard, inner mounting) open worked and with enchased dragon and dog. Stock of walnut.

Length, 54 cm.; barrel length, 36 cm.; caliber, 15 mm.

Note: German make, 1720s. Barrel with certainty not Spanish; "the horse" is not dignifying in regard to the stamp for "G. Ternandez" only. It was used by Nic. Bis. (at times) and by a great number of Germans, as Frey, Thumbforth, Steehel, Bachhold, etc.

J. B. Boco

243—Pair Flint-lock Pistols *Early Eighteenth Century*

100. Plain bored, round, back part 8-sided (8-angular) and with lengthwise running lines. Lock, flint-lock with etched ornaments, signed SCHIAZZANO and dated 1702. Stock of walnut and open-worked and engraved mountings of brass.

Length, 0.5 m.; barrel length, 0.323 m.; caliber, 0.014 m.

Collection Osbahr, Rome, 1908.

S. Healey

244—Pair Flint-lock Pistols *Italian*

130. Plain bored, round with back, above the chamber 8-angular (8-sided) with plain line-ornaments; stock of sculptured walnut with mountings of richly embossed steel, lock with similar enchasings.

Length, 0.5 m.; barrel length, 0.33 m.; caliber, 0.016 m.

Collection Dr. Frederick Martin, from the Irene Church in Constantinople, 1900.

" "

245—Pair Percussion-lock Pistols

50. Round, above the chamber four flattenings, plain bored; enchased in figures against gold-pricked ground. Lock altered flint-lock engraved in and signed in gold lettering. Stock of walnut with brass mountings, enchased and engraved.

Length, 0.425 m.; barrel length, 0.249 m.; caliber, 0.016 m.

Clapp and Graham

246—Pair Flint-lock Pistols *Italian Eighteenth Century*

50. Barrel above chamber inlaid with embossed silver-ornamentations; bridge with breech-sight of silver. Lock similarly ornamented. Differently signed. Guard, butt-cover, plate, inner mounting and tube of brass with inlaid enchased silver ornaments.

Clapp and Graham

247—Pair Wheel-lock Pistols *French*, 1675; *Louis Quatorze*

150. Barrel above the chamber enchased in figure sitting down within garlands of laurel and dressed in costume imitating the antique. Butt-cover enchased in antique town-views (!). Lock with free wheel; cock, guard and tube plain of iron. Stock of walnut.

Length, 60 *cm.; barrel length*, 39 *cm.; caliber*, 14 *mm.*

Note: French (?) workmanship.

S. Healey

248—Pair Flint-lock Pistols *Italian Eighteenth Century*

110. Plain-bored, round, above the chamber 8-sided (8-angular) muzzle-sight in shape of a face, over the chamber etched grotesque-ornaments and signed: Andree Sigl. a Slaco Verde; stock of walnut sculptured with mountings of steel, lock enchased.

Length, 0.545 *m.; barrel length*, 0.365 *m.; caliber*, 0.015 *m.*

" " 249—Pair Flint-lock Pistols *French?*

75. Plain-bored, round, the back part flattened from the sides, with ornaments, trophies on gold-pricked foundation and gold-incrustment; stock of walnut with silver thread (wire) inlay and mountings of enchased silver plate; signed: Lamotte Ainé a S. Etienne.

Length, 0.485 *m.; barrel length*, 0.31 *m.; caliber*, 0.016 *m.*

Collection Bukowski, Pontsh, 1900.

Clapp and Graham

250—Pair Flint-lock Pistols *French Seventeenth Century*

320. Plain bored, round, the chamber 8-sided (8-angular) around the muzzle-sight and upper chamber, one-third of the back-part of the barrel, rich ornaments, figure, trophies and two lions holding a sword under a burning heart (the Italian family Rampolla del Pindaro Mariano's coat-of-arms). Lock, flint-lock, decorated as the barrel. Stock of walnut, sculptured and with richly enchased and gilded mountings of bronze, ornaments, figures and trophies; extremely fine (handsome) workmanship. On the neck medallion with head of prophet under crown.

Length, 0.5 m.; barrel length, 0.32 m.; caliber, 0.015 m.

Collection Ossbahr, Rome.

S. Dealer

251—Pair Flint-lock Pistols

Probably German; about Eighteenth Century

70. Barrel above chamber enchased in angel-head and foliage; bridge. Lock engraved. Inner mounting richly openworked and enchased. Butt-cover and plates enchased and engraved. All of iron. Stock of walnut. On the guard A.V. (in ink?).

Length, 53 cm.; barrel length, 34.5 cm.; caliber, 16 mm.

Note: Probably German work about 1700. Handsome though somewhat dry engraving, after French pattern.

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E. H. Litchfield

252—Pair Flint-lock Pistols *German, Mid-Eighteenth Century*

420. Plain-bored, round, back part with rich rococo-ornaments and a deer; signed along the barrel. Over the chamber three stamps of which two exactly alike. The third with a horseman surrounded by the letters I.I.K. Lock, flint-lock, with hunting-scene in rococo-ornaments. Stock of walnut with rich mountings in enchased and gilded bronze, rococo-ornaments and hunting-scenes.

Length, 0.416 *m.; barrel length,* 0.283 *m.; caliber,* 0.0125 *m.*

Collection Bukowski.

S. Healey

253—Pair Flint-lock Pistols *Brescia,* 1670

75. Altered to percussion. Barrel thin with ridges going lengthwise above the slow-match-chamber then slangtingly grooved towards weak center-ridge. Signed LAZARINO x COMINAZZO. Lock-plate enchased in high foliage with trace of signature; cock (of later date) with similar coarse ornamentation. All mountings of colored brass openworked in rich flower-pattern. Stock of walnut-root. *Length,* 49 *cm.; barrel length,* 31.5 *cm.; caliber,* 14 *mm.*

Note: Brescia-make from the 1670's with even as rich though naturally easier made ornamentation than with the original iron-la kinken (?). On the locks, having been straight, the signature is effaced, may have been F. Garati or J. Gaspass (?).

Mary Frenville

254—Pair Flint-lock Pistols *Dutch, about* 1700

60. The barrel above the chamber highly enchased in mascaroons with outgoing ornaments. Stamp. On the bridge: PENTERMAN UTRECHT. Lock, signed as barrel, and guard and butt-cover well engraved (Roman figures, etc.) butt-plate and inner mounting openworked and enchased, all in iron. Stock of walnut with some carvings (one stock broken off).

Length, 53 *cm.; barrel length,* 34.5 *cm.; caliber,* 17 *mm.*

Note: Dutch, of excellent workmanship in French style, about 1700.

S. Healey

255—Pair Percussion-lock Pistols *About the year* 1800

90. Round, above the chamber 8-sided, plain-bored, damaskeened; lock altered flint-lock. Stock of walnut, somewhat sculptured (feather-motive), with mounting; guard, lock-plate, etc., and butt-cover in shape of eagle's head in gilded bronze. Empire work, about the year 1800.

Length, 0.348 *m.; barrel length,* 0.194 *m.; caliber,* 0.014 *m.*

S. Healey

256—Pair Flint-lock Pistols 1750

45. Barrel of brass, enchased in lion's head at the tail-screw. Bridge. Lock-plate, guard, butt-cover, inner mounting, tube and rammer of brass. Stock of walnut somewhat carved.

Length, 39.5 cm.; barrel length, 24 cm.; caliber, 10 mm.

" "

257—Pair Flint-lock Pistols *Italian Seventeenth Century*

75. Plain bored, two-thirds of front part many-sided (or angular) back part 8-sided (8-angular) with grooves. Signed over the chamber: LAZARINO COMINAZO. Lock, flint-lock. Stock of walnut, somewhat damaged, with richly openworked and engraved steel-mountings, very long belt-hook; ramrod.

Length, 0.564 m.; barrel length, 0.397 m.; caliber, 0.013 m.

E. M. Gillespie

258—Flint-lock Pistol *Turkish, about* 1700

20. Barrel with originally gilded engraved rococo-ornaments above the chamber. Stamps. Lock made blue with silver-tanskering. Guard, butt-cover, plate and inner mounting of coarsely enchased silver (trophies, etc.). Strongly blackened, inlaid with silver-thread (wire?); bands of pressed silver-plate around the barrel; appearing ramrod with tube of silver.

Length, 44.5 cm.; barrel length, 28.5 cm.; caliber, 14 mm.

Note: Constantinople make. About 1700. The barrel-stamps seem to imitate the English "control-stamps."

" " "

259—Pistol *Russian, Earlier part of Eighteenth Century*

50. Plain bored, around the chamber 8-sided (8-angular) damaskeened, over the chamber ornaments in gold with a figure of a woman holding a gun, muzzle-sight of silver surrounded by gold ornaments. Signed on barrel. Stock, whole stock of walnut. sculptured and with rich enchased silver-mountings with trophies and leaves (ornaments). Lock missing; the plate with ornaments in relief against gold pricked foundation. Signed.

Length, 0.475 m.; barrel length, 0.302 m.; caliber, 0.013 m.

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S. Healey

260—Flint-lock Pistol *Brescia,* 1670

35. Barrel (plain) with 8-sided chamber. Lock with obliterated signature, enchased in foliage on cock-foot and end. Guard, butt-cover and tube open-worked and enchased in rich flower-pattern. plain (later) screw-mountings. Stock of walnut.

Length, 47 *cm.; barrel length,* 31 *cm.; caliber,* 13 *mm.*

Note: Handsome, typical Brescia-work from 1670's. The barrel not belonging to it; the stock therefore added unto.

" "

261—Flint-lock Pistol

20. Round plain-bored, the back part with enchased band and leaf-ornaments against gold pricked ground. Lock, flint-lock, ornamented as the barrel. Stock with plain sculptured ornaments and mountings ornamented the same as the barrel.

Length, 0.51 *m.; barrel length,* 0.438 *m.; caliber,* 0.015 *m.*

G. Diderrich

262—Flint-lock Pistol *About* 1700

70. Plain-bored, round, flat ridge, muzzle-sight of silver, above the chamber cartridge-box with lions, etc., against gold-pricked foundation; tail-plate with mascaroons and etched ornaments. Lock; flint-lock; with figures and signed S. HAVSCHK. Stock of walnut sculptured with enchased bronze mountings; on the neck coat-of-arms under closed crown.

Length, 0.505 *m.; barrel length,* 0.325 *m.; caliber,* 0.015 *m.*

BATTLE-AXES AND HELMET-CRUSHERS

A. Haraghurian

263—Battle-axe *Persian, about* 1800

50. Of damaskeened steel with gold-ornaments around the edge, attached to painted helve mounted with latten.

Length, 55 *m.*

" "

264—Battle-axe *Persian Seventeenth Century*

60. Similar to the preceding, but with enchased blade.

E. N. Gillespie

265—Iron Battle-axe

15. Bent with edge put slanting and four-sided head; on the blade and on each side a medallion, within gold incrusted frame, wherein a bishop with mitre and sceptre engraved. New helve of wood.

Length, 0.455 *m.; axe-head length,* 0.155 *m.; breadth,* 0.085 *m.*

George Arents

266—Iron Helmet-crusher *Turkish*

25. Of iron, with silver inlay on handle and stock.

Length, 70 cm.

E. N. Gillespie

267—Battle-axe *French*

25. Blade with edge put slanting richly incrusted with silver in lines and fruits. Helve of wood, on center covered with red velvet, above and below with copper-plate hammered in foliage ornaments.

Length, 0.617 m.; axe-head length, 0.16 m.; length of edge, 0.115 m.

George Arents

268—Helmet-crusher *Polish or Hungarian, Seventeenth Century*

40. Of iron with 7 kinds of blades. Handle of iron, its lower part twisted.

A. Austin

Length, 55 cm.

269—War-hammer *Turkish Nineteenth Century*

22.50 Of iron with silver. Small head and turned point. On a new handle.

Length, 19 cm.

George Arents

270—Partisan *Danish Eighteenth Century*

35. With short broad blade on which the arms of Denmark etched (also Denmark's, Norway's and Sweden's together) and SONDRE JYDSKE NAT RIGIMENT (Sondre Jydske Night Regiment), with traces of gilding; short straight chape, on which is No. 30.

Length, 2.14 m.

" "

271—Iron Morning-star *German Sixteenth Century*

65. Eight-sided rod with spiral-grooved handle at the end, and half-sphere shaped knob. The star oblong with eight wings running out into points from the center.

Length, 0.655 m.

J. B. Boos

272—Nephrite Powder-horn *India*

40. Narrow horn shape of very thin grayish-green nephrite carved out with animal heads and flowers with leaves, with openworked ring and top of silver.

Length, 0.116 m.

A. Karaghensian

273—Bronze Powder-horn *Persian (?)*

20. With gold incrustments and Arabian letters in relief.

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J. B. Boss

274—Silver Powder-horn *Tula, Russia*

20. Small horn-shaped, with snap lock along one side; rich ornamentation in black niello, on one side against gilded foundation. Tula-work.

Length, 0.115 *m.*

A. Austin

275—Powder-horn *Persian, Nineteenth Century*

15. Of damaskeened steel in the shape of a horn, the mountings open-worked.

Length, 14.5 *cm.*

" "

276—Powder-horn *Seventeenth Century*

12.50 Made of the horn of an ox, spiral-grooved; the bottom of wood highly carved out with flowers and fruits. (Rare.)

Length, 0.19 *m.*

B. H. Heebsch

277—Powder-horn *Latter half of Seventeenth Century*

7.50 Of horn of an ox, flattened and towards the point carved out with animal head with bone-eyes (top, stopper, missing). On the side threefold wheel-lock-key of iron.

Length, 20.5 *cm.; width,* 7.5 *cm.*

Doris Kenyon

278—Powder-horn

7.50 Ball-shaped lower part, afterwards narrowing and bent neck covered with dark brown leather, pressed and gilded in ornaments, flowers and inscriptions; the neck with mountings of steel in remarkably fine pierced work with Moresque ornament rings of iron, in which black leather-thong.

Length, 0.28 *m.*

E. N. Gillespie

279—Engraved Wood Powder-horn *Italian*

27.50 Very large, flattened from two sides, with cylindrical mouth-piece; the sides engraved: on one side a horseman fighting with a bull, on the other side: a horseman and a centaur fighting against a wolf-like animal. Belt and trimmings of satin, silk fringes and gold braid, probably put on later.

Length, 0.03 *m.*

Collection G. Cittore, Rome, 1907.

A. Austin

280—Powder-horn *Italian*

7.50 Of wood, covered with leather, with figures, warriors in antique costumes in relief, on both sides at the narrow end a ring of iron, other mountings missing.

Length, 0.335 *m.*; *width*, 0.19 *m.*

E. N. Gillespie

281—Pair Iron Stirrups *Arabian*

12.50 With long shanks, large heel support and very long neck, pointed, without rowel, inlaid with silver in leaf-ornaments, European pattern.

Length, 0.162 *m.*

Mrs. G. G. Niles

282—Bronze Stirrups *Italian Eighteenth Century*

15. The step oval with plain line-decorations, the bow pressed, below embossed in leaves, above with hole, in which a four-sided loop.

Height, 0.148 *m.*; *breadth*, 0.14 *m.*

Dorothea C. Herzog

283—Bronze Stirrups

7.50 The sides enchased in trophies and fruits; at the top large leaf-like embellishments; the foot-steps open-worked with six holes.

Height, 0.23 *m.*; *breadth*, 0.125 *m.*

E. N. Gillespie

284—Iron Stirrups *Italian Sixteenth Century*

15. The steps of four narrow bars, the bow half elliptic, high, broader at the bottom richly embossed in Renaissance ornaments with mascarons and arms, a half-winged dragon,

Bvon Compagni.

Height, 0.178 *m.*; *breadth*, 0.12 *m.*

E. C. Ludin

285—Silver-plated Bronze Stirrups *Italian Sixteenth Century*

15. The step oval of four bars, the bow broad, narrowing upwards, enchased in renaissance ornaments with figures: at the lower part a water-nymph with two fish-tails holding up two putti who in their turn hold up a vase. At the very top a coat-of-arms with cross-bars.

Height, 0.17 *m.*; *breadth*, 0.125 *m.*

B. J. Schwartz

286—Pair Scoop-shaped Stirrups *Japanese*

17.50 With rich silver inlay, peacock with spread tail and flowers and leaves, red-lacquered within. Signed "Kastin Tozaemon Morikuni."

E. N. Gillespie

287—Stirrups *Japanese*

12.50 The shape similar to the preceding, No. 286; on the outside a crab in relief. Signed Fujiwora Munenage Myoebin Tojima Daijio.

DAGGERS AND PONIARDS

288—Dagger " " *Middle of Sixteenth Century*

17.50 Hilt with many sided knob and straight ehaps with thumb-ring, grooved wooden block, originally eovered with brass-wire. Blade four-sided with long break.

W. F. Schlemmer

289—Small Dagger *Caucasian*

22.50 With ivory-hilt and sheath of silver inlaid with niello.

Length, 28 cm.

W. I. North

290—Dagger *Bokhara*

15. One-edged, knife-like, with narrow lines nearest the baek, finely damaskeened; hilt of ivory with a line of oblong tureois nearest to the blade.

Length, 0.305 m.; length blade, 0.18 m.; breadth, 0.03 m.

D. Z. Noorian

291—Dagger *Italian, about* 1600

25. Shape and ornamentation similar to the following, No. 292, though the ends of the ehape are spiral-grooved; "measures" on the blade missing.

Length, 32.5 cm.; length of blade, 22 cm.; breadth, 1 cm.

E. N. Gillespie.

292—Dagger *Italian, about* 1600

20. Hilt with oval spiral twisted knob, wood-bloek spiral grooved with traees of brass-rivets, and short ehape with egg-shaped ends. Blade three-sided with grooved break one side with earelessly stamped "measures" (even 120).

Length, 36 cm.; blades length, 26 cm.; breadth, 1.2 cm.

Note: Italian (Venetian) dagger from about 1600. "Caliber measures" on the blade were a thing of fashion since they had been used originally on the daggers of the cannoniers; these were namely the only ones during a certain period who had the right to carry a dagger in Venice and several other Italian cities.

J. B. Boss

293—Dagger *Italian, Early Seventeenth Century*

17.50 Hilt with knob and short chape of brass; block of horn. Blade three-sided, etched on two sides with climbing foliage, on the third with "measures" (see No. 292). Leather-sheath with plain brass-mountings.

Length, 32.3 cm.; blade length, 22.3 cm.; breadth, 1 cm.

W. Austin

294—Arrow-point *Persian Seventeenth Century*

22.50 Two-edged, pointed with enhanced edges and narrow back; damaskeened; the ferrules eight-sided with narrow ridges.

Length, 0.407 m.; blade length, 0.24 m.; breadth, 0.029 m.

H. A. Bradford

295—Dagger (*for left hand*) *German Seventeenth Century*

10. Six-sided, flat, pointed. Signed at the top in brass. Hilt with straight chape ending in small volutes iron-wire wound capsule and grooved round knob.

Length, 0.476 m.; blade length, 0.33 m.; breadth, 0.024 m.

J. B. Boss

296—Dagger ("*main-gauche*")

25. Point two-edged with back, break and cross-shaped stamp. Hilt with half-sphere-shaped downward bent chape, small horizontal guard and almond-shaped knob, all with ornaments, the knob with figures in relief with gold pricked foundation, wound.

Length, 0.425 m.; blade length, 0.295 m.; breadth, 0.019 m.

W. F. Schlemmer

297—Dagger with Sheath *India*

75. Two-edged with narrow back and gold-incrusted ornaments nearest the hilt; hilt of nephrite sculptured with knob in shape of five clusters of grapes, below: a ring of rubies set in gold, and a part of darker nephrite; sheath of silver enchased and pricked in cheque ornaments.

Length, 0.347 m.; blade length, 0.18 m.; width, 0.021 m.

J. B. Boss

298—Dagger with Sheath *India*

50. One-edged with broad back and sharply narrowing point, finely damaskeened with ornaments in gold nearest the hilt; the hilt of jade, with flowers and leaves in relief; sheath of iron with rich ornamentations in gold.

Length, 0.367 m.; blade length, 0.25 m.; breadth, 0.03 m.

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E. N. Gillespie

299—Dagger with Jade Hilt *India*

80. Two-edged with back pointed, somewhat crooked finely damaskeened and inlaid with gold at the top. Hilt of jade (length, 0.12 m.; breadth, 0.054 m.) the knob sculptured in shape of a horse's head with ruby-eyes and golden bridle, below with flowers.

Blade length, 0.225 m.; breadth, 0.031 m.

H. F. Schlemmer

300—Dagger with Sheath *Italian Seventeenth Century*

30. Two-edged; pointed, with weak back and two lines; hilt of brass, six-sided, richly enchased with flower-ornaments; sheath of dark green velvet with mountings as on the hilt. Venice, end of seventeenth century.

Length, 0.38 m.; blade length, 0.25 m.; breadth, 0.017 m.

G. B. Ross

301—Dagger with Sheath *Venetian Seventeenth Century*

37.50 Straight, pointed, with narrow back and two narrow blood-channels. Hilt with round block, knob with turcois in silver setting, and short chape of gilded silver, enchased in leaf ornaments. Sheath of black leather with silver mountings with engraved ornaments, gilded at the top a small chape.

Length, 0.375 m.; without sheath, 0.372 m.; blade length, 0.264 m.; breadth, 0.019 m.

W. J. Gunn

302—Dagger *India*

35. Broad two-edged, edges and back raised, damaskeened, near the hilt ornaments in silver incrustments. Hilt of dark green jade with turned knob inlaid with silver in flower pattern.

Length, 0.357 m.; blade length, 0.23 m.; breadth, 0.036 m.

A. Kareghensen

303—Dagger *Persian*

40. Crooked, two-edged, pointed, with back and damaskeened; hilt, oval cylindrical, one side plain, the other richly sculptured in warrior-figures surrounded by arabesques and above and below with angels carrying shields, in European style, all in relief.

Length, 0.346 m.; blade length, 0.225 m.; breadth, 0.043 m.

E. N. Gillespie

304—Steel Knife *Chinese or Japanese*

40. In cylindrical sheath of ivory, with sculptured figure representations.

W. F. Schlemmer

305—Dagger *Persian Seventeenth Century*

30. The blade bent, of fine damask. The hilt of carved walrus-tooth, on one side a European in the costume of the end of the seventeenth century. On the other side a flower; both in low framing.

E. N. Gillespie

306—Dagger *India*

22.50 Of fine damaskeened steel; edge-grooves, and ridge in center; at the top gold-incrustments. Hilt of ivory. Sheath of wood, covered with brown cloth embroidered in gold and lined with red cloth.

H. G. North

307—Knife *Afghan*

12.50 One-edge with broad back, finely damaskeened, with ornaments, traces of gilding at the top; hilt of ivory and gold-incrusted steel; sheath of bright-green leather with chape of bone.

Length, 0.4 m.; length of blade, 0.265 m.; breadth, 0.032 m.

E. N. Gillespie

308—Dagger with Spring-blade *India*

30. Broad at the top, two-edged many-sided, narrowing into sharp point, along the back separable in two parts opened by a spring in the blade and showing an inner shorter blade of the same shape; the outer blade enchased and engraved at the top with elephant's head. Hilt fork-shaped with handle between the claws, in which the spring-mechanism to open the blade, richly engraved and silver-encrusted.

Length, 0.397 m.; blade length, 0.207 m.; breadth, 0.067 m.

" " "

309—Dagger *India*, 1590-1610

55. Short, triangle-shaped with back, handle with two shanks united by two blocks; all richly gold incrusted in flower-motives.

Length, 0.317 m.; length of blade, 0.174 m.; breadth, 0.066 m.

Dorothy B. Herzog

310—Kris *Javan*

15. Undulated damaskeened blade. Hilt of wood in the shape of a fantastical figure.

Length, 51 cm.

W. F. Schlemmer

311—Dagger *Persian Eighteenth Century*

15. Crooked, blade with center-ridge, near the hilt inlaid with gold which forms a background or foundation for a beautifully shaped Arabian inscription. The hilt of walrus tooth, plain.

Length, 35 cm.

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W. F. Schleunner

312—Dagger with Sheath *India*

50 Crooked, two-edged with high back and sharply narrowing point, finely damaskeened; hilt of jade with flowers in relief set with rubies; sheath of black leather with silver mountings.

Length, 0.385 m.; blade length, 0.235 m.; breadth, 0.043 m.

Mrs. G. E. Bergquist

313—Dagger with Sheath *India, Early Sixteenth Century*

1400

313

Two-edged with raised edges and with narrow back; nearest the hilt ornaments in gold incrustments; hilt of nephrite richly set with diamonds, rubies and emeralds in gold; sheath covered with green velvet with point- and mouth-mountings of nephrite set with precious stones as the hilt; extremely magnificent work from the beginning of the sixteenth century.

Length, 0.428 m.; blade length, 0.229 m.; breadth, 0.035 m.

Collection of Dr. Frederick Martin, Stockholm.

Exhibited at the Mohammedan Exhibition, Munich, 1910.

(Illustrated)

W. Wallenburg

314—Dagger *India*

17.50 Straight, pointed, two-edged with back and two small blood-channels. Hilt fork-shaped with handle between the claws and tongue down the blade, richly silver-incrusted in plain ornaments.

Length, 0.495 m.; blade length, 0.294 m.; breadth, 0.037 m.

315—Dagger " " *India*

15. Two-edged evenly broad with two small blood-channels. Hilt fork-shaped with handle between the claws and tongue downward on the blade, richly gold incrusted in undulating lines.

Length, 0.545 m.; blade length, 0.029 m.

S. Healey

316—Hunting-knife with Sheath

Italian, Early Eighteenth Century

35. One-edged, heavy, with handsomely etched hunting-scenes, wild-boars, deer, a bird and dogs. Hilt of dark wood sculptured in foliage. Mountings of bronze, knob in shape of a bird's head. The sheath of wood with brass mountings.

Length, 0.544 m.; blade length, 0.355 m.; breadth, 0.055 m.

Mr. Towne

317—Dagger with Sheath *Caucasian*

20. Two-edged with deep blood-channel and rich gold-incrustments along the whole of the blade; hilt of black horn with gold-incrusted steel mountings; sheath of dark leather with mountings similar to those on the hilt and tassels of leather bands.

Length, 0.66 m.; blade length, 0.505 m.; breadth, 0.055 m.

Count Sparre

318—Court Sword

15. Six-sided, with plain engraved ornaments at the top. Hilt, guard-hilt of silver, with small vertical guard-plate (chape?), guard, round, almond-shaped knob, and block enchased in rococo-ornaments and flowers and leaves. Scabbard of black leather with plain pricked silver mountings.

Length, 0.83 m.; blade length, 0.7 m.; breadth, 0.019 m.

J. B. Boss

319—Court Sword *Eighteenth Century*

25. Narrow six-sided, upper part with etched, gilded ornaments, and blue-made. Hilt, guard-hilt, of silver with enchased rococo-ornaments.

Length, 0.957 m.; blade length, 0.792 m.; breadth, 0.018 m.

" " "

320—Sword *German Seventeenth and Eighteenth Centuries*

35. Hilt of silver, openworked and enchased as the so called steel pair hilts on knob, block chapes and guard. Blade flat 4-sided; lettered in large characters on both sides.

Length, 102 cm.; blade length, 88 cm.; breadth, 17 cm.

Note: Handsome, particularly rare hilt from end of eighteenth century. Blade from beginning of seventeenth century by the Solinger-smith Johan Brach (or Broch), who certainly had worked in Toledo and signed at times "del rei Deviel" (Paris), at times used Toledo stamp (St. Petersburg).

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J. B. Boss

321—Sword

15.

Four-sided with narrow flat back and short blood-channels, gilded, and lettered on both sides. Hilt, guard-hilt, of silver with knob guard, double sided guard-plate (chape?) and block openworked and richly enchased in rococo-ornaments. Sheath of white leather with silver-mountings and sword-belt of green satin lined with leather.

Length, 0.98 m.; blade length, 0.815 m.; breadth, 0.024 m.

E. N. Gillespie

322—Court Sword

37.50

Six-sided, at top with etched and gilded ornamentation, medallion with cherub and inscription around:

JE NE PVIS L'ADOUCIR

Hilt, guard-hilt of silver, with small vertical guard-plate (chape?) guard and ball-shaped knob, enchased in rococo-ornaments with flowers, sir gilded; block of Sachsen-porcelaine with flowers in colors against white foundation. Scabbard of black leather with enchased mountings.

Length, 0.889 m.; blade length, 0.723 m.; breadth, 0.018 m.

S. Healey

323—Court Sword

55.

Six-sided, upper part with etched and gilded ornaments and inscription within oval framing: "cent Livres de melancholi ne scaurayhet payer une once de debtes." Hilt, guard-hilt with double-sided guard-plate (chape?) guard and ball-shaped knob, enchased with rococo-ornaments and four-footed animals (horse, lion, deer, dog) and birds, etc., in steel against gold pricked ground; block wound with steel and gold wire.

Length, 0.935 m.; blade length, 0.77 m.; breadth, 0.021 m.

324—Court Sword " " *Eighteenth Century*

45.

Three-sided, pointed with two blood-channels. Hilt, guard-hilt of steel with a small horizontal openworked chape down the blade, the whole hilt with decorations of rococo-ornaments and figures in steel against gold pricked ground. Sheath of black leather with mountings decorated as the hilt.

Length, 1.02 m.; without sheath, 0.997 m. Blade length, 0.858 m.; breadth, 0.019 m.

M. Brill

325—Court Sword

17.50

Six-sided, at top with etched and gilded ornaments and medallions, with figures of ladies in large hats and plumes. Hilt, guard-hilt of silver with double-sided guard plate (chape?), guard and 8-sided knob, plain, and block wound with silver wire. Seabbard of black leather with hook of silver.

Length, 0.872 *m.; blade length,* 0.706 *m.; breadth,* 0.02 *m.*

E. Ellinger

326—Sword *About* 1700

20.

Hilt of brass, cast and enchased in partly open-worked ornaments with masearoons; oblong guard- (plate?) (chape?), hand guard, block wound with brass wire (original). The blade slightly six-sided (six-angular), at the top etched in foliage-ornaments and medallions.

Length, 85 *cm.; blade,* 1.675 *cm. (the point broken off).*

M. Brill

327—Court Sword

20.

Three-sided rapier-blade at the top very much broader than towards the point. Hilt, guard-hilt, with double-sided guard-plate (?) (chape?), guard and ball-shaped knob, all openworked in small holes and enchased in leaf-ornaments, squares with small flowers and cartridge-boxes with weapons in steel against gold-pricked ground, hilt wound around.

Length, 0.97 *m.; blade length,* 0.795 *m.; breadth,* 0.029 *m.*

E. N. Gillespie

328—Sword

45.

One-edged, at top with broad blood-channel and made blue, 4 gilded ornaments on each side. Hilt, guard-hilt with one-sided downward-bent guard plate (?) (chape?) guard and knob in shape of a helmet, enchased; block of mother-of-pearl. Seabbard of black leather with mouth-mountings.

Length, 0.974 *m.; blade length,* 0.814 *m.; breadth,* 0.02 *m.*

M. Brill

329—Sword

22.50

Two-edged, pointed, at the top etched ornaments in rococo-style and figure with shield and sword. Hilt, guard-hilt of silver, with heart-shaped guard-plate (chape?), enchased in mussel, guard and knob spiral-grooved, and block wound with twined silver-wire. Sheath of black leather with plain silver-mountings.

Length, 0.923 *m.; blade length,* 0.765 *m.; breadth,* 0.027 *m.*

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330—Sword H. R. Bradford

15. Six-sided, upper part with sparse ornaments, with traces of gilding. Hilt, guard-hilt with double-sided guard-plate (?) (chape?) guard, and almond-shaped knob enchased in ornaments, trophies, musical instruments, etc., in steel against gold pricked ground; block wound with iron and silver-wire.

Length, 0.991 m.: blade length, 0.831 m.; breadth, 0.018 m.

331—Sword (*Sabel*) Dorothy B. Herzog *Turkish, 1820*

22.50 Crooked, one-edged, with broad back, damaskeened and richly inlaid with gold in ornaments and inscriptions along the back and at the top. Hilt with cross-shaped plain chape of brass, ending in six-sided knobs, block bent, of yellowish-brown horn.

Length, 0.859 m.. blade length, 0.727 m.; breadth, 0.047 m.

332—Sword J. B. Boss *Early Seventeenth Century*

32.50 Hilt of iron with ornaments stamped in. The guard filled out with brass-plate going out into hand chape. Knob, flat pear-shaped; block covered with brass-plate. Blade two-edged, at the top deep blood-channel and lettered on both sides.

Length, 96 cm.; blade length, 81 cm.; breadth, 2.3 cm.

Note: Solinger-work from the earlier half of the seventeenth century.

333—Court Sword S. Healey

35. Rather narrow, two-edged, the greater part etched in rich ornaments at top with a six-pointed star with traces of gold ground. Hilt, guard-hilt with double-sided guard-plate, ball-shaped knob and hand-guard, enchased in fan-like ornaments, etc., in rococo style against gold pricked ground, block wound with copper-wire.

Length, 0.915 m.; blade length, 0.75 m.; breadth, 0.02 m.

334—Hunting-sword A. Austin *Mid-seventeenth Century*

30. Hilt of well enchased brass (animal-head) with short straight chape going up into handguard, and thumb-ring; block covered with leather. Blade evenly broad with blood-channel.

Length, 110 cm.; blade length, 89.5 cm.; breadth, 2.6 cm.

Note: Peculiar weapon from the middle of the seventeenth century. Probably not original blade; its inscription seems to be some misunderstood signature (not uncommon with blades from this period).

335—Court Sword H. A. Bradford

50 Six-sided, at top with short blood-channel and unreadable inscription with six letters. Hilt, guard-hilt of iron, with double-
22. sided guard-plate, open-worked, guard and open worked almond-shaped knob, block one-sided (or turned) nearly cylindrical open-worked and enchased.

Length, 0.94 *m.: blade length,* 0.79 *m.; breadth,* 0.019 *m.*

336—Sword J. B. Boss

50 Two-edged, six-sided, very narrow, with rococo-ornaments en-
12. graved, and partly gilded. Hilt, guard-hilt with guard-plate (?) (chape?) with particularly finely enchased rococo-ornaments in steel against gold-pricked foundation.

Length, 0.959 *m.; blade length,* 0.806 *m.: breadth,* 0.016 *m.*

337—Court Sword " " "

50 Three-sided rapier-blade rather broad at the top, with etched
27. ornaments. Hilt, guard-hilt with double-sided guard-plate (chape?), guard and ball-shaped knob enchased with rococo-ornaments and trophies in steel against gold-pricked ground, block wound with steel and gold-wire.

Length, 0.821 *m.; blade length,* 0.664 *m.; breadth,* 0.025 *m.*

338—Sword " " "

Hilt of iron, blackened, with knob and guard-hilt openworked and
85. enchased in dragon-ornaments; the guards enchased with foliage (the hand-guard new); the guard-plate (?) (chape) on both sides enchased in tritons and water-nymphs, the block wound with wire. Blade with high back, at the top blood-channel in which on both sides

x x ENTOLEDO x x

Length, 97 *cm.; blade length,* 80.5 *cm.; breadth,* 1.7 *cm.*

Note: Handsome, the blade seems to be real Toledo, 1680's.

339—Court Sword " " "

Three-sided ducat-sword, made blue, with sparse etched and
40. gilded ornaments. Hilt, guard-hilt with double-sided guard-plate (?), guard and round, almond-shaped knob, enchased with hunting-scene, dogs hunting deer, wild boars, birds, etc., in steel against gold-pricked ground; block wound with steel and gold-wire.

Length, 0.982 *m.; breadth,* 0.023 *m.*

E. N. Gillespie

340—Sword (*Schiavona*) *Seventeenth Century*

60. Hilt of iron with unusually rich guard system. Knob of brass, widened at the top, block grooved leather-covered. Blade evenly broad with broad blood-channel towards the point; at the top etchings on each side trophies and medallion with the figure of a man in the costume of 1750; round the offset openworked leather-lining. Scabbard covered with leather; bands of brass with cross bands up to half the height of the scabbard.

Length, 113 *cm.; blade length,* 97.5 *cm.; breadth,* 3.7 *cm.*

Note: Interesting Schiavona-type of early seventeenth century type (note the scabbard); though the etchings point to the 1750's.

(*Illustrated*)

J. B. Boss

341—Court Sword

40. Three-sided rapier-blade without ornamentation. Hilt, guard-hilt of silver, with double-sided guard-plate (chape?), guard and ball-shaped knob and cylindric block, richly enchased in figure-scenes, mermaids, Roman warriors, figures and trophies and ornaments.

Length, 0.766 *m.; blade length,* 0.635 *m.; breadth,* 0.017 *m.*

(*Illustrated*)

342—Sword " " " *Sixteenth Century*

70. Two-edged, signed 1413. Hilt, guard-hilt of iron, with figures, horsemen, in high relief; block wound with iron-wire.

Length, 0.94 *m.; blade length,* 0.78 *m.; breadth,* 0.02 *m.*

(*Illustrated*)

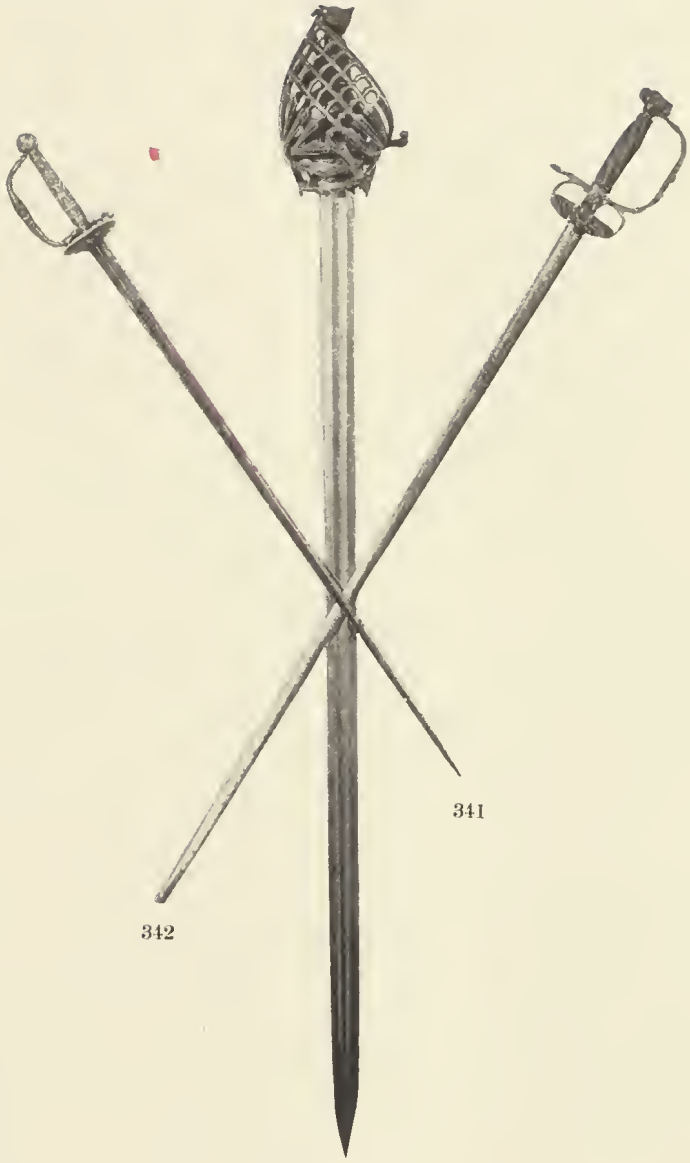
S. Healey

343—Court Sword

47.50 Three-sided rapier-blade, fairly broad at top, upper part made blue and with etched and gilded ornaments, and a wild man with bow and arrow. Hilt, guard-hilt, with double-sided guard-plate (chape?) guard and flattened ball-shaped knob enchased with leaf-ornaments and scenes from animal fables, the fox and the stork, etc., in steel, partly gilded, partly against gold-pricked ground; the block wound with silver-wire and steel-wire with gold-pricked stars.

Length, 1.044 *m.; blade length,* 0.887 *m.; breadth,* 0.028 *m.*

(*Illustrated*)



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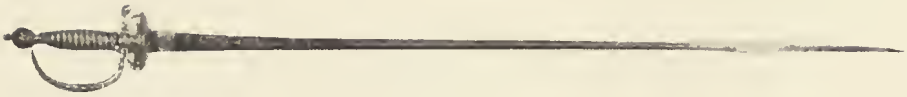

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Sixteenth and Seventeenth Century Swords

344—Court Sword J. B. Ross

20. Three-sided, rapier-blade, broad at top without ornamentation. Hilt, guard-hilt, with double-sided guard-plate (chape?) openworked in rich foliage, guard enchased, and knob openworked as guard-plate; block plain of wood.

Length, 0.931 *m.; blade length,* 0.754 *m.; breadth,* 0.03 *m.*

345—Sword " " " *Sixteenth Century*

65. Two-edged, with back, with engraved ornaments, a bird and a hand out of a cloud, holding a sword; and an inscription (Latin?) difficult to solve; hilt, guard-hilt of iron, with guard-plate (chape?), knob and guard with figures, horseman, fights, in high relief, block wound with iron-wire.

Length, 0.98 *m.; blade length,* 0.82 *m.; breadth,* 0.025 *m.*

Similar to a specimen in the Musée de Cluny, Paris.

346—Sword E. N. Gillespie *About* 1700

50. Hilt of iron, tanshered (?) with silver in high relief in flower-ornaments and mascaroons on knob, hand-guard and guard-plate (chape?) The blade 4-sided with deep blood-channel at the top, and lettering on both sides.

Length, 102 *cm.; blade,* 1.47 *cm.; breadth,* 1.7 *cm.*

Note: Particularly handsome work. The blade hardly by Francisco Rinz in Toledo as the name has been so haphazardly applied.

347—Court Sword L. Healey

30. Three-sided rapier-blade, without ornaments. Hilt, guard-hilt with double-sided guard-plate (chape?), guard and almond-shaped knob enchased with hunting scenes and ornaments, garlands, etc., in steel against gold-pricked ground; the block wound with steel and silver-wire.

Length, 0.957 *m.; blade length,* 0.789 *m.; breadth,* 0.019 *m.*

348—Sword W. A. Bradford *Eighteenth Century*

35. Two-edged, with plain engraved ornaments; hilt, guard-hilt of steel, richly openworked and enchased, knob guard and double-sided guard plate (chape?); block wound with steel-wire. End of eighteenth century. Handsome work.

Length, 0.935 *m.; blade length,* 0.763 *m.; breadth,* 0.03 *m.*

W. F. Schlemmer

349—Sword (*Sabel*) *India*

25. Crooked, one-edged, with back with traces of gold-inlay. Hilt with short chape, small block, and large flat knobs of iron inlaid with gold and silver in naturalistic flower-pattern.

Length, 0.886 m.; blade length, 0.77 m.; breadth, 0.038 m.

M. Brill

350—Sword *German*, 1670

25. Hilt of iron made blue, enchased in foliage on the knob, guard and chape; the guard also openworked and decorated with medallions with the head of a man; block wound with brass-wire (original). Blade with back, at the top etched with horseman in costume from the midst of the seventeenth century; there above a Roman warrior. Inscription above the latter on one side: Rom-Trojanus (?) on the other side quite indistinct; inscription above the horseman on one side: Tor te Domino non conpundan Res parva crescunt, Discordia Res magna dilabuntur.

Length, 93 cm.; blade length, 76 cm.; breadth, 2.5 cm.

J. B. Boss

351—Sword *Mid-seventeenth Century*

50. Two-edged, with back, without ornamentation. Hilt of steel, with double-sided guard-plate (?) (chape?) openworked in foliage and with two medallions with grotesque heads of women, short spiral-grooved chape, ball-shaped knob with heads of women as on the plate, and block wound with iron-wire spiral-grooved.

Length, 1.002 m.; blade length, 0.839 m.; breadth, 0.023 m.

M. Brill

352—Court Sword *Earlier half Eighteenth Century*

20. Six-sided, with etched ornaments at the top. Hilt, guard-hilt with double-sided guard-plate (?) (chape?) guard and ball-shaped knob, enchased in figure scenes with horsemen, women, etc., in steel; block wound with steel-wire.

Length, 0.884 m.; blade length, 0.722 m.; breadth, 0.017 m.

S. Healey

353—Court Sword

65. Three-sided rapier-blade, upper part made blue, with ornaments etched and gilded. Hilt, guard-hilt with double-sided guard-plate (?) (chape?), guard, and almond-shaped knob with enchased and gilded ornaments, flower-sprays and oval fields with trophy-bunches against dark ground; the block wound with silver-wire with crosses stamped in and cords.
Also two scabbard mountings.

Length, 1.004 *m.; blade length,* 0.839 *m.; breadth,* 0.023 *m.*

(*Illustrated*)

W. F. Schlemmer

354—Sword *Eighteenth Century*

45. Three-sided (or 3-angular) with blood-channels, at the top etchings, trophies and rococo-ornaments, gilded. Hilt, guard-hilt of silver, with pear-shaped knob, openworked in rosettes, chape, double-sided guard-plate also openworked, and block wound with silver-wire.

Length, 0.985 *m.; blade length,* 0.822 *m.; breadth,* 0.02 *m.*

(*Illustrated*)

J. M. Elliott

355—Sword *Early Seventeenth Century*

50. Basket-hilt of iron, with concentric guards, and straight chape with knob-shaped ends. Blade with offset and blood-channel, with, on both sides: IOHAN. Thin, flat back.

Length, 106 *cm.; blade length,* 93 *cm.; breadth,* 2.8 *cm.*

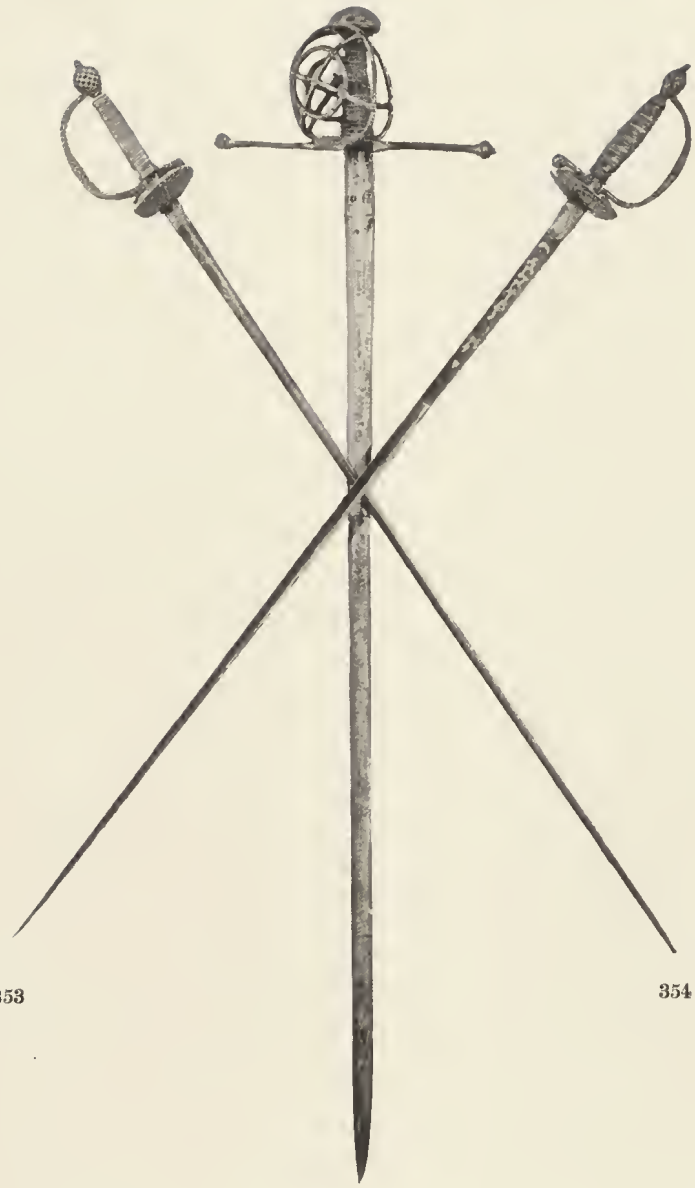
(*Illustrated*)

Max Frenville

356—Court Sword

30. Six-sided, rather broad at top, upper part with etched leaf-ornaments. Hilt, guard-hilt with double-sided guard-plate (?) (chape?), guard and ball-shaped knob, enchased with rococo-ornaments, trophies, musical instruments, gardening tools, globe and scientific instruments in steel against gold-pricked ground; block wound with gold and steel-wire.

Length, 0.983 *m.; blade length,* 0.817 *m.; breadth,* 0.024 *m.*



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Seventeenth and Eighteenth Century Swords

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W. F. Schlemmer

357—Court Sword *Latter half Eighteenth Century*

25. Narrow, evenly broad, one side plain, the other with back. Hilt, guard-hilt of silver, openworked in small facets, double-sided guard-plate (chape?) to one side downward bent to the other side upward bent, knob egg-shaped, block four-sided, wound with small garlands of roses and leaves enchased in silver, guard-plate (chape?) and knob with similar decoration.

Length, 0.86 m.; blade length, 0.7 m.; breadth, 0.011 m.

Max Frenville

358—Court Sword

22.50 Three-sided, broad at top, with etched and gilded rococo-ornaments, the point rust-damaged. Hilt, guard-hilt of steel, with double-sided guard-plate (chape?) and ball-shaped knob, extraordinarily well enchased in rococo-ornaments and flowers against gold-pricked foundation, block, thick, wound with gilded and twined silver-wire.

Length, 0.985 m.; blade length, 0.821 m.; breadth, 0.025 m.

W. A. Bradford

359—Sword

55. Hilt of iron, cross-shaped with rounded block and chape and round knob and chape-end; smithed in two pieces, brazed together at the foot of the block; plain lines and dots stamped in. The blade 4-sided at the top ½ turn wound round; ornaments stamped in.

Note: Peculiar weapon, the whole character of which points to the sixteenth century, but hardly can be looked upon as an original sword. I believe the blade has belonged to a so called rod-weapon. Observe the weight of the blade. Probably from Steyermark.

M. Brill

360—Court Sword

20. Three-sided rapier-blade fairly broad at the top, upper part with etched ornaments and trophies. Hilt, guard-hilt with double-sided guard-plate (chape?) and ball-shaped knob, enchased in rococo-ornaments with roses and leaves in steel against gold-pricked ground; the block wound with copper-wire.

Length, 0.949 m.; blade length, 0.782 m.; breadth, 0.025 m.

Max Frenville

361—Sword *German*, 1730

27.50 Hilt of colored brass, enchased in partly openworked rococo-ornaments, with silver-plated medallions, in which trophies, musical instruments, agricultural tools, etc. The block wound with copper-wire. Blade (so called Apostle-blade) along the whole of its length etched in figures of the Apostles and underneath inscriptions, on one side: "Ne me tire pas sans raison," on the other: "Ne me remette point sans honneur."

Length, 86 *cm.; blade length*, 79 *cm.; breadth*, 1.9 *cm.*

W. A. Bradford

362—Sword

20. Six-sided with plain engraved ornaments; hilt, guard-hilt of partly gilded bronze with openworked pear-shaped knob, double-sided openworked guard-plate (chape?) and guard; the block wound with silver-wire, Louis XVI.

With guard-hilt court-sword, length, 1.004 *m.; blade length*, 0.84 *m.; breadth*, 0.022 *m.*

Max Frenville

363—Sword *German*, 1730

22.50 Hilt of colored brass, enchased in strong but fairly coarse rococo-ornaments, on knob, block, chapes and guard. Blade (somewhat rust-damaged) with flat back, at the top etched ornaments.

Length, 86 *cm.; blade length*, 71.5 *cm.; breadth*, 2 *cm.*

W. A. Bradford

364—Dagger *Italian Sixteenth Century*

25. Hilt with oval, black many-sided knob, iron-wire-wound block and C-shaped downward bent chape with thumb-ring. Blade two-edged with long blood-channel. Smith stamped (3 times on each side).

Length, 67 *cm.; blade length*, 53.5 *cm.; breadth*, 4.3 *cm.*

Note: North Italian work from sixteenth century. Rare size.

E. N. Gillespie

365—Sword *Italian Sixteenth Century*

60. Hilt of iron with downward bent chape finished in prismatic knobs. Oval knob, spiral-grooved wood block. Blade with short narrow point, two-edged with high back and suddenly narrowing towards the point. Smith stamp.

Length, 121 *cm.; blade length*, 110 *cm.; breadth*, 2.5 *cm.*

Note: Rare and elegant shape. Similar specimen in the Arsenal at Venice.

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J. B. Ross

366—Sword with Basket-hilt *Italian, End of Sixteenth Century*

210. Very long, narrow four-sided blood-channel and hole at the top. Hilt, basket-hilt of iron, richly openworked in foliage, straight, long chape, iron-wire-wound capsule; narrow guard and knob openworked as basket. Italian duelling-sword, Spanish blade.

Length, 1.25 m.; blade length, 1.04 m.; breadth, 0.018 m.

W. A. Bradford

367—Panache *Swedish*

20. Hilt of colored, enchased brass, with hand-guard (enchased at bottom) and mountings on the ivory-block in shape of dolphin-head. Blade with knife-back, at the top made blue and gilded. Carl XIV Johans and the crown-prince Oskar's names (letters) and "Three Crowns" and the arms of Norway. Scabbard of black leather with colored brass-mountings, enchased: "Three Crowns" and emblems of the Navy.

Length, 91.5 cm.; blade length, 79 cm.; breadth, 2.3 cm.

Note: Swedish navy-officer's weapon from the reign of Carl Johan.

E. E. Ludin

368—Sword (*Sabel*) *Beginning of Nineteenth Century*

15. Hilt of gilded, enchased brass with lion's head knob, block, wound with copper-wire. Blade with knife back, towards the point two-edged. Scabbard of leather, mostly color-covered, enchased brass-mountings (trophies).

Length, 95 cm.; blade length, 82 cm.; breadth, 2.5 cm.

George Arents

369—Court Sword

27.50 Six-sided, plain at top with etched ornaments and figures. Hilt, guard-hilt of gilded silver with double-sided guard- (plate?), round chape, knob somewhat pressed together from the sides and spool-shaped block richly enchased and pricked in rococo-ornaments, mussels and strapwork (?).

Length, 0.923 m.; blade length, 0.773 m.; breadth, 0.02 m.

370—Sword

50. Two-edged six-sided, with two short blood-channels in which gilded etchings and signature: TOMAS AYALA. Hilt, guard-hilt of gilded bronze, richly enchased in rococo-ornaments; handsome work.

With guard-hilt court-sword, length, 1.009 m.; blade length, 0.849 m.; breadth, 0.023 m.

W. A. Bradford

371—Sword *Nineteenth Century*

15. Hilt in cross-shape, of gilded, cast, and enchased brass, with mother-of-pearl covered block (one side defective). Blade with knife back to half of its length, and made blue, and gilded. Scabbard of black leather with coarse gilded brass mountings.

Length, 95.5 *cm.; blade length,* 81.5 *cm.; breadth,* 1.9 *cm.*

Note: Civilian uniform sword from nineteenth century.

S. Healey

372—Court Sword

17.50 Six-sided, two-edged, pointed upper part etched and gilded ornaments, and a medallion with Roman warrior-head, underneath which incrusted: RECTE FACIENDO-NEMINEM TIMEAS. Hilt guard-hilt with double-sided guard-plate (?) guard and ball-shaped knob with finely enchased ornaments in rococo-style flowers and figures Neptune with trident, etc., in steel against gold-pricked ground; block wound with gold and silver-wire.

Length, 0.9 *m.; blade length,* 0.733 *m.; breadth,* 0.018 *m.*

W. A. Bradford

373—Sword

22.50 Two-edged, with back, richly enchased and gilded with leaf-ornaments and trophies; hilt in cross-shape of gilded, richly enchased brass, knob in shape of a Roman helmet; scabbard with gilded brass-mountings and signed: Salter (Sivard Catler & Jeveller) to H.R.H. the (Duke of Sussex) 35 Strand, London. Empire work.

Length, 0.94 *m.; blade length,* 0.78 *m.; breadth,* 0.02 *m.*

S. Healey

374—Sword *Earlier half of Seventeenth Century*

40. Hilt of iron with slightly S-shaped chape, guards and branched hand-chape; ovally six-sided knob, coarsely stamped; iron-wire-wound (new) block. Blade with weak back, two-edged, at the top etched on both sides in ornaments, the inscription SOLI DEO GLORIA and smith-stamps.

Length, 107 *cm.; blade length,* 90 *cm.; breadth,* 4 *cm.*

Note: Solinger-work from the earlier half of the seventeenth century. The first mark (or stamp) was to be found (also in etching) on a sword in Furst Schwarzenberg's collection; the second is unknown to me. Johannes Wirsberg died 1640. The "Prisoner" was used as *stamp* by Wilhelm and Clemens Wirsberg.

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G. B. Ross

375—Sword *Early Seventeenth Century*

60. Hilt of iron with S-shaped chape and guard; oval knob, block wound around with brass-wire. The blade evenly broad with long offset and then two deep blood-channels till quite near the point. On the offset inlaid with copper on both sides: x WILHELM x WIRSBERG x.

Length, 106 *cm.; blade length,* 90 *cm.; breadth,* 2.8 *cm.*

Note: Solinger work by Wilhelm Wirsberg, Jr., in 1620's. See previous No. 374.

S. Healey

376—Rapier *About Seventeenth Century*

45. Hilt of iron with traces of gilding. Strongly S-shaped chape finished in grooved urn-shaped knobs, upturned openworked heart-shaped guard. Urn-shaped grooved knob; iron-wire-wound block. Blade with back, flamberg. Trace of smith-stamp

Length, 109 *cm.; blade length,* 94 *cm.; breadth,* 2.5 *cm.*

Note: Elegant parade-sword from about 1600 (the hilt has a shape usual to daggers). On the guard a filling screwed on in later times from a sword of the *end* of seventeenth century.

George Arents

377—Curved Sabre *Earlier half of Seventeenth Century*

45. Hilt of same type as No. 355, though with broader and more freely arranged chapes, with leaf-ornaments stamped in. Blade with knife-back. Smith-stamp.

Length, 98 *cm.; blade length,* 84 *cm.; breadth,* 4 *cm.*

Note: Handsome possibly Steyric weapon from the earlier half of the seventeenth century.

H. A. Bradford

378—Sword *German,* 1630-1650

30. Hilt of iron, with heart-shaped chape, tin-ring and hand-guard, oval somewhat enchased knob, and iron-wire wound (new) block. Blade, two-edged, with broad blood-channel, with lettering on both sides.

Length, 95 *cm.; blade length,* 82 *cm.; breadth,* 3.2 *cm.*

Note: The inscription is characteristic of the mass-production of the seventeenth century (can be: In te Domine speravi non confundar).

E. N. Gillespie

379—Sword with Sheath *Chinese*

27.50 Two-edged with a blood-channel. Hilt with block of black grooved horn, inlaid with mother-of-pearl, knob and short chape with richly enchased silver-mountings, sheath of black wood, with mountings similar to those of the hilt.

Length, 0.875 m.; blade length, 0.56 m.; breadth, 0.032 m.

J. B. Boss

380—Sword *Beginning of Seventeenth Century*

Hilt of iron with iron hand-chape and rich guards. Large, flattened, grooved knob; block special-grooved, iron-wire-wound. 40. Blade with long offset faintly six-sided and with deep blood-channel. Smith-stamp.

Length, 121 cm.; blade length, 105.5 cm.; breadth, 2.2 cm.

Note: Handsome Spanish blade; the stamp said to be by Kugnel Cantero (the 1560's) though the blade and the hilt are most likely from about 1600.

Count Sparre

381—Sword *Beginning of Seventeenth Century*

25. Hilt of iron with S-shaped chape, oval openworked plate, thumb-ring, flat pear-shaped knob and iron-wire-wound block. On knob and chape ornaments engraved and stamped. Blade evenly broad, two-edged with three narrow blood-channels down towards the point. Smith-stamp.

Length, 94 cm.; blade length, 79 cm.; breadth, 3.4 cm.

Note: Probably Spanish work from the beginning of the seventeenth century; the stamp at least reminds one very much of the Spanish from that time (see No. 380).

Max Fremillet

382—Sword *Earlier half of Seventeenth Century*

25. Hilt as No. 381 with traces of gilding. The blade two-edged with flat back. Smith-stamp.

Length, 108.5 cm.; blade length, 94 cm.; breadth, 3 cm.

Note: The stamp has Spanish character most like "Juanes" the elder in Toledo in the sixteenth century. The name IVANNI is generally accompanied by the stamps of Juan Wartinez; probably it is altogether a German (?) imitation.

S. Healey

383—Sword with Basket-hilt *Seventeenth Century*

30. At the point two-edged, with two blood-channels, nearest the blade openworked; hilt basket-hilt with long S-shaped chape, one-sided basket of four guards and openworked plate; not fastened to the knob, thumb ring and eight-sided half-sphere-shaped knob, the block wound with brass-wire. Blade stamped in copper inlay.

Length, 0.867 m.; blade length, 0.725 m.; breadth, 0.038 m.

A. Austin

384—Curved Sabre *Seventeenth Century*

22.50 Hilt of iron, with mussel-shaped guard, openworked and enchased in three heads on pricked foundation; handguard and knob-lamina also enchased; the block wound with brass-wire (new). Blade with knife-back, two-edged towards the broader point. Decorated towards the hilt on both sides with figures of men in rich costumes from the 1640's.

Length, 75 cm.; blade length, 62.5 cm.; breadth, 3.2 m.

S. Healey

385—Sword *German Seventeenth Century*

22.50 Basket-hilt of iron with openworked guards, double chapes, guard-chape and hand chape. Oval knob. Block spiral-wound and wound with brass-wire. Blade with long offset, evenly broad, broad blood-channel in which "Ulf" between "Balls of the Kingdem." Smith-stamp.

Length, 102 cm.; blade length, 83 cm.; breadth, 3.3 cm.

W. A. Bradford

386—Rapier 1617-1627

25. Hilt of iron, made blue, with oval upward turned, openworked and enchased guards, hand-chape and oval knob with ornaments stamped in; iron-wire wound block; blade two-edged with long offset; lettering on both sides in copper inlay.

Length, 104 cm.; blade length, 87 cm.; breadth, 2 cm.

Note: Handsome work by the Solinger-smith Peter Wirsberg (mayor in Solingen 1617-27).

Mr. Brill

387—Sword *Spanish Seventeenth Century*

50 Two-edged blade with short blood-channel, with lettering on both sides. Hilt, guard-hilt with straight chape, large plain concave
22. guard-plate (?) and narrow guard; knob with deep vertical grooves; block of wood.

Length, 0.97 *m.; blade length*, 0.79 *m.; breadth*, 0.041 *m.*

S. Healey

388—Curved Sabre *Seventeenth Century*

45. Basket-hilt with rich guards and S-shaped chape with lines stamped in. Four-sided knob, leather-covered block. Blade with knife-back and two-edged point. Signs of stamp.

Length, 94 *cm.; blade length*, 81 *cm.; breadth*, 3.6 *cm.*

Note: Belongs to a type of weapons from the middle of the seventeenth century which often appears in Norwegian collections.

George Arents

389—Curved Sabre (*Sabel*) *Seventeenth Century*

45. Hilt as No. 388, though with iron-wire-wound block. Blade also as No. 388. Smith-stamp.

Length, 93 *cm.; blade length*, 81 *cm.; breadth*, 3.4 *cm.*

Note: See No. 388. " "

390—Curved Sabre

Hilt of same type as No. 388, though with rounded knob, with
20. plait-like enchasing, straight chape and iron-wire-wound block. Blade same as No. 388.

Length, 98.5 *cm.; blade length*, 86.5 *cm.; breadth*, 4 *cm.*
" "

391—Sword *Spanish Seventeenth Century*

Two-edged blade with short blood-channel in which EN +
30. MEME. Hilt, guard-hilt with straight chape, large plain, concave guard-plate (?) and narrow guard, pressed half-sphere-shaped with vertical grooves; block vertical grooved and wound with iron wire.

Length, 1.017 *m.; blade length*, 0.826 *m.; breadth*, 0.04 *m.*

Max Freiwille

392—Sword (*Sabel*) *Persian*

50 Crooked, one-edged, finely damaskeened and with letters in gold-
22. incrustments; hilt with straight chape and plain block of dark-brown horn, at bottom wound with silver-wire; sheath of wood, covered with black pressed leather, partly fallen off.

Length, 0.96 *m.; blade length*, 0.83 *m.; breadth*, 0.035 *m.*

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A. Austin

393—Sword *Caucasian*

17.50 Straight one-edged at the top and point two-edged, with a blood-channel, damaskeened. Hilt plain of black horn; on the right hand side with two cylindric knobs; possibly a kind of bayonette.

Length, 0.619 *m., blade length,* 0.46 *m.; breadth,* 0.055 *m.*

Max Frenville

394—Sword (*Epée Wallon*)

20. Hilt of iron with mussel-shaped guard and branched hand-chapes; knob and guard with faintly enchased foliage. The blade evenly broad with broad blood-channel, and lettered on both sides.

Length, 92 *cm.; blade length,* 77 *cm.; breadth,* 31 *cm.*

Note: The hilt points to 1630-40. A sword with the similar signature on the blade in the Arsenal in Berlin is said to be from the *beginning* of the seventeenth century though.

" "

395—Sword (*Epée Wallon*) *Seventeenth Century*

37.50 Hilt of same type as No. 394, the block wound with plaits of brass. Blade at top slightly six-sided afterwards with center-back. At the top on both sides etched in head with turban, ornaments and the inscriptions Soli Deo Gloria Inc (?) pe-eit-t Augusta.

Length, 103 *m.; blade length,* 89 *cm.; breadth,* 3.8 *cm.*

Note: Handsome blade, the rather indistinct inscription seems to be Augsburg's make (Augusta), the 1650's.

W. A. Bradford

396—Sword *Earlier half Seventeenth Century*

20. Hilt of iron with branched hand-chape and guard; oblong six-sided knob; the block wound with iron- and brass-wire. The blade evenly broad with flat back, at the top inlaid with undulating ornament.

Length, 114 *cm.; blade length,* 97.5 *cm.; breadth,* 3.2 *cm.*

Max Frenville

397—Sword 1670-80

40. Handsome military sword from this period. Hilt of gilded brass, cast and enchased in men's heads, genii and rich ornaments; the block wound with silver-plated wire. Stab-blade, narrow, long with deep blood-channel with letters stamped in.

Collection Von Post, Graz.

398

399

M. E. Hatfield

398—Sword (*Schiavona*) *Seventeenth Century*

35. Hilt of iron with rich guards. Knob of brass widened at the top; special-grooved wood block. Blade evenly broad with blood-channel at the top and then (slanting) center back.

Length, 105 *cm.; blade length,* 91 *cm.; breadth,* 4.2 *cm.*

George Arents

399—Sword (*Schiavona*)

45. Hilt as 398, though with original knob, and original leather-block, and talon-protection of leather. Blade one-edged, with stamp and diverse ornaments hammered in.

Collection Von Post, Graz.

Note: Uncommonly handsome Schiavona-type Stamp generally ascribed to an unknown Milano smith, probably here refers to Belluus make.

A. Austin

400—Sword with Guard-hilt

12.50 Two-edged six-sided blade with short blood-channel, in which Ulf-mark (or stamp); offset with stamp; hilt, guard-hilt with strongly downward bent chape and small mussel-shaped guard-plate and free 3-shaped hand-guard, egg-shaped knob and block, wound with brass wire.

Length, 0.927 *m.; blade length,* 0.775 *m.; breadth,* 0.028 *m.*

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E. N. Gillespie

401—Sword (*Sabel*) *Turkish*

20. Crooked, one-edged blade; hilt with straight chape and mountings of enchased silver, block of ivory, sheath of silver, with rich engraved and gilded flower-ornaments and mountings of enchased silver similar to those of the hilt.

Length, 0.98 *m.; blade length,* 0.82 *m.; breadth,* 0.03 *m.*

J. B. Ross

402—Sword *Earlier half Seventeenth Century*

75. Hilt of iron with guard system of Schiavona type; particularly well made. Knob pear-shaped, spiral-grooved, block leather-covered. Blade evenly broad with, on both sides, short blood-channels,

HANS
ADAM.

Length, 90 *cm.; blade length,* 74 *cm.; breadth,* 4 *cm.*

Note: The hilt seems to be put together of pieces not originally belonging together; the "basket" rare as to shape and ornamentation (similar at Egerton Carth and in the Northern Museum at Stockholm, the latter one from Norway). Naming of the blade unknown to me. All parts from earlier half of seventeenth century.

W. A. Bradford

403—Curved Sabre *Dalmatian, Early Seventeenth Century*

50 12. Hilt of iron with down bent chape, hand- and chape-guards, all of which are ornamented here and there by spiral-grooved knobs; the block, 8-sided, leather covered with lamina. The blade slightly bent with knife-back and two-edged point; along the back on one side ornaments. Smith-stamp.

Length, 81 *cm.; blade length,* 69 *cm.; breadth,* 3.2 *cm.*

Note: Earlier half of seventeenth century. Possibly Dalmatian or similar make.

404—Sword (*Sabel*) " " " *Indian-Spanish*

20. Broad, flat, two-edged blade at top inscription on one side: EIOAN 1612; on the other side SVARES 1612. Hilt, guard-hilt with double-sided guard-plate from which tongues down the blade, broad hand-guard, as the plate on the inside covered with dark green velvet, large concave knob with a bent horn-like point, all parts richly encrusted with gold in flower-ornaments; block wound with iron and silver-wire. Scabbard of green velvet with gold incrustments on chape. Blade Spanish; hilt Indian.

Length, 1.082 *m.; blade length,* 0.86 *m.; breadth,* 0.042 *m.*

GUNS

May Frenuille

405—WHEEL-LOCK GUN (*Carabine*) 1650

150.

Barrel 8-sided browned. Smith-stamp. Lock with completely covered wheel, engraved with flowers and signed Johan Kvach, Sulla. Guard with three-finger support and screw head in the shape of a resting fox. Stock of hard wood with inlaid flower-rosettes and, on cover, mermaid.

Length, 98 cm.; barrel length, 70 cm.; 8-grooved 17 mm. caliber; loose inner barrel, 6-grooved, 11 mm. caliber.

Note: Suhl-fabrication (Sulla-Suhl) from the 1650's. Also the barrel stamp belonged (according to signature f. et. in Schwartzberg's collection) to a Suhl smith, and can possibly, judging from the lock signature, be of some other member of the family Kvach. The double-barrels are rather rare; the gun, especially the iron parts, good workmanship.

Mrs. Garnet

406—GUN (*Carabine*) *German Eighteenth Century*

30.

With flint-lock, altered to percussion (?). The barrel 8-sided made blue, inlaid in silver and some gold in deer hunt on horseback, and at the muzzle ring and powder-chamber lambrequins. 7-grooved. Lock-plate enchased in hunting-scene on gold ground. Stock of walnut with some baroque carvings; at the shoulder "star" in ivory and ebony, drawer-lid missing. Mountings of enchased brass. Tail-screw stamp: 7 guard V.

Note: German (Thüringerwork), about 1700.

Clapp and Graham

407—GUN (*Standbüchse*) 1730-1750

95.

With wheel-lock. The barrel 8-angular, signed in silver, FR. NEGELEAMUNCHEN, and "heart-stamp" 7-grooved. Lock (large) altogether engraved in rococo ornaments. Stock of walnut (coarse) rococo carvings. Plain brass mountings, guard with finger support.

H. A. Bradford

408—FLINT-LOCK GUN *German*, 1730-1750

25.

Barrel, half of length, coarsely enchased with hunting-scenes. Lock-plate. Guard, butt-cover and inner mountings with similar ornamentation. Stock of walnut, somewhat carved.

Length, 115 cm.; barrel, 77 cm.; caliber, 17 mm.

S. Healey

409—Flint-lock Double Barrel Gun

French Eighteenth Century

250. Plain-bored, round, richly inlaid with gold, above the chambers in ornaments, palmettes and flower-baskets in Louis XVI style, the breech-sight incision in mountain motive, around the breech-sight ornaments; signed in gold: FATOU. ARQUEBUSSIER, RUE DU BACQ. A PARIS. Lock, flint-lock beautifully embossed in ornaments and shells, and signed in gold: Fatou. Stock, half-stock of walnut, sculptured in ram-head at the butt-neck, and besides inlaid (richly) with silver engraved and enchased in sprigs, trophies, clusters of grapes, etc., mountings, guard, push-plate and ramrod-casings enchased in horns of plenty, mascaroons, three-foot with fruits, eagle with serpent and with designs. Piece of luxury.

Collection Gallery St. Georgio, Palace Borghese, Rome.

Charles M. Daly

410—Gun (*Musket*) *Seventeenth Century*

45. With match and wheel-lock. Round barrel at the back 8-sided, plain-bored, stamps over the chamber 53 mm. So called Suhl-barrel. Lock match- and wheel-lock, plain. Stock, whole-stock of brown stained wood; uncommon specimen.

Length, 1.508 *m.; barrel length,* 1.117 *m.; caliber,* 0.019 *m.*

E. N. Gillespie

411—Flint-lock Gun *India*

50. Heavier above the chamber, with rich gold-incrustments along the whole length; narrow stock of light wood, the barrel attached to the stock with several bands of narrow strips of leather; around the lock behind the breech-sight a thin silver plate.

Length, 1.65 *m.; barrel length,* 1.135 *m.; caliber,* 0.017 *m.*

Max Freuville

412—Gun (*Carabine*) 1750

25. With flint-lock. The barrel 8-sided, damaskeened, over the powder-chamber enchased in rococo ornaments with hunter and dog on gold ground. Signature in gold: CLAVS. A. HILDESHEIM. 8-grooved. The lock-plate enchased in hunting scene on gold ground. Stock of walnut with some rococo carvings. The guard and mountings of colored and well enchased brass. The steel-plate marked 9. In the butt-drawer three breech-sights.

S. Healey

413—Flint-lock Gun *Eighteenth Century*

35. Plain-bored, round, back part many-sided, chamber round, damaskeened and richly inlaid with silver in moresque ornaments and signed. Lock, flint-lock with exceedingly well embossed hunting scenes, three horsemen, dogs and a deer. Stock, half-stock of walnut, sculptured with mountings, guard, lock-mountings, push-plate, ramrod-casings and cartridge-box on butt-neck of gilded bronze, splendidly enchased in war scenes, mascaroons and ornaments. The barrel Oriental, lock and stock European, beginning of the eighteenth century.

Length, 1.297 *m.; barrel length,* 0.909 *m.; caliber,* 0.016 *m.*

J. B. Ross

414—Flint-lock Gun *Italian Eighteenth Century*

70. Barrel with 8-angular chamber, inlaid with brass in Roman head, lines, etc. Large breech-sight of brass. Lock similarly decorated, signed in lower edge P x BONAFINO. Guard, butt-cover, inner mountings and tube of enchased brass (antique heads, etc.). Stock of walnut (somewhat repaired).

Length, 145 *cm.; barrel length,* 110 *cm.; caliber,* 17 *mm.*

Note: Italian workmanship of the eighteenth century in a style reminding one of Lazaro Lazarino (see pistols). Similar gun signed F. Bonafi in Schwarzberg.

E. N. Gillespie

415—Gun (*Carabine*) 1830

45. With percussion-lock. The barrel 8-sided, browned, signed in gold: WEIGANDT IN LEPZIG. Eight-grooved. The lock-plate altogether engraved and signed as the barrel. Stock of walnut with some carvings and silver-tacks. Tail-screw has medallion engraved G.H. Mountings of silver (?).

S. Healey

416—Flint-lock Gun

22.50 Plain-bored, round, with plain upper surface and at the back with plain sides, above the chamber etched, Diana with bow and arrow and signed PIER WLDEMAN. Lock, flint-lock, etched and engraved with warrior with bow in a chariot, signed PIER WLDEMAN. Stock of walnut.

Length, 1.23 *m ; barrel length,* 0.828 *m.; breadth,* 0.018 *m.*

S. Healey

417—Flint-lock Gun *French*, 1787

100. Plain-bored, the chamber 8-angular, then round, above the chamber ornaments Louis XVI style, two colonnes and between them an altar and rococo ornaments, a lily with rays, etc., and T. A.: breech-sight of silver. Lock, plain flint-lock, signed ALLEVIN BREVÈTE (ARQVEBVSIER) DE MONSIEUR AARIS, and below the cock 1787. The whole stock of walnut finely sculptured with mountings; guard, butt-cover, lock-mountings of silver, very finely chased.

Length, 1.312 *m.*; *barrel length*, 0.924 *m.*; *caliber*, 0.015 *m.*

J. B. Boss

418—Flint-lock Gun *Beginning of Eighteenth Century*

85. Plain bored, round with thicker, heavier ware round the chamber, completely covered by rich ornamentations, acanthus borders around spaces occupying shells and trophies in niello against gilded foundation. Lock, flint-lock, plain of steel, whole stock of walnut, sculptured in leaf motive, and with mountings, guard, lock-mounting, push-plate, ramrod-easings, etc., of silver, richly and beautifully enchased in ornaments against gold-pricked foundation with shells, trophies, warrior-figures (on the push-plate) mascaroons, etc., on the butt-neck or royal crown.

Clapp and Graham

419—Wheel-lock Gun *Seventeenth Century*

35. A hunting gun. Eight-sided, 8-grooved with large adjustable breech-sight, stamp: a frame in which a figure and H M (H. Mendel). Lock, wheel-lock engraved in fruit garlands and trophies, distinguished workmanship. Stock of walnut with inlaid bone, deer, mussel; butt-drawer of ivory, engraved.

N. A. Bradford

420—Gun with Percussion Lock

20. Upper chamber 8-angular, then 12-sided, and at the muzzle, round plain-bored, silver and coral richly inlaid. Lock altered. Stock, half-stock of walnut with steel-guard and push-plate of brass.

Length, 1.96 *m.*; *barrel*, 0.797 *m.*; *caliber*, 0.02 *m.*

J. B. Boss

421—Flint-lock Gun

120. Barrel less than one-third of length chased in medallions with trophies, goddess of victory, horsemen in costume imitating the antique, and sitting figure of a woman with a heart in her hand, wreathed by cherubs. Lock, bad workmanship. Signed. Guard, butt-cover and inner mounting of iron with plain rococo engraving. Stock of walnut, somewhat carved.

Length, 141 *cm.; barrel length,* 103 *cm.; caliber,* 16 *mm.*

Note: Barrel beautiful French(?) workmanship from the 1680's. Stock, lock (note the probably misunderstood "signature") and mountings from the 1750's.

Max Freville

422—Flint-lock Gun *French,* 1730

45. Barrel one-third of the whole length, enchased in flower garlands and medallions with trophies, warriors on horseback, Roman emperor figures, all on silver foundation. Lock engraved in rococo ornaments in silver. Guard, butt-cover inner mountings and tube of horn. Stock of walnut.

Length, 135 *cm.; barrel length,* 94 *cm.; caliber,* 15 *mm.*

Note: Fine French workmanship from the 1730's. Barrel more finely chased than No. 421. Horn mountings, for lightness of the weapon, uncommon.

L. Healey

423—Flint-lock Gun *French Eighteenth Century*

45. Plain-bored, round, above chamber 8-sided and inlaid with gold in ornaments and trophy with bow, quiver, hunting-horn, etc. Lock engraved in rococo and inlaid with lettering in gold. Stock of walnut with mountings, guard, lock-plate, butt-cover and shield on butt-neck of silver chased in rococo style.

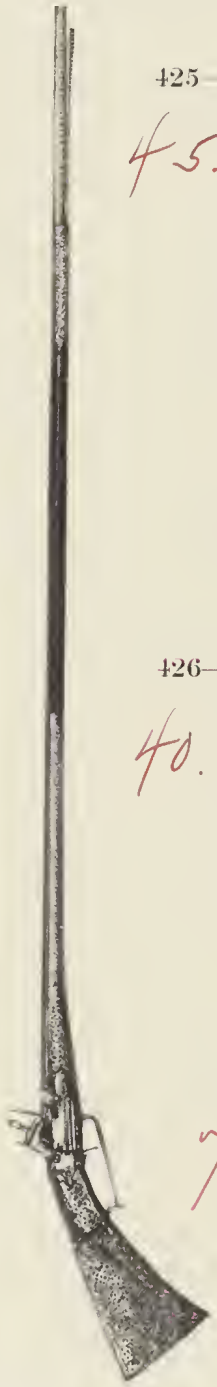
Length, 1.346 *m.; barrel length,* 0.962 *m.; caliber,* 0.017 *m.*

Count Sparre

424—Gun *Japanese Eighteenth Century*

20. With match-snap-lock, altered to percussion. The barrel 8-sided, blackened, inlaid with silver in dragon ornaments, etc. Strong muzzle-ring and large breech-sight. Lock parts and guard of brass; the cock-spring outside the plate. Stock with coarse brass mountings underneath and on the butt; at the shoulder a number of rosettes and a dragon in silver.

Length, 130 *cm.; barrel length,* 99 *cm.; caliber,* 11 *mm.*



427

L. H. Seaman

425—Gun

45.

With flint-lock altered to percussion. Barrel with angular chamber (1/3 of length) finished in enchased mascaroon then grooved towards center. Signed VICENZO x COMINAZZO. Lock-plate chased in mascaroon and signed OTTAVIO. AZZON. The cock new (screw-head from the older cock). Guard, butt-cover, inner mountings and tube of silver, engraved in rococo ornaments. Half-stock of walnut.

Length, 121 *cm.; barrel length,* 86 *cm.; caliber,* 16 *mm.*

Note: Barrel (originally not intended for half-stock) and lock Brescia-work from the time 1670-1690. Stock and mountings from 1730's (not Italian work). Lock altered in the 1850's.

H. I. North

426—Flint-lock Gun

40.

Plain-bored, many-sided, back part 8-sided with breech-sight of chased silver; above the chamber two stamps. Lock, flint-lock, engraved and enchased in rococo ornaments, stamp as on barrel, and signature on pan-top-lid: ICVALADA. Stock, whole stock of walnut with mountings engraved and chased in ornaments and trophies, drums, etc.

Length, 1.477 *m.; barrel length,* 1.085 *m.; caliber,* 0.018 *m.*

E. N. Gillespie

427—Flint-lock Gun *Sardinian*

70.

Plain bored, six-sided, above the chamber engraved with ornaments and a sun-head and the letters B. F.; stock of dark wood completely covered with steel-plate very richly enchased and engraved; the butt very narrow; the lock plain, with large guard, ramrod of steel.

Length, 1.645 *m.; barrel length,* 1.34 *m.; caliber,* 0.01 *m.*

E. N. Gillespie

428—Percussion Gun *German Seventeenth Century*

35. Barrel embellished along the whole length with pricked ornaments (rising foliage and genii) partly gilded, partly silver-plated; along the sides gold thread-fine arabesques. Lock, the so called Whitelock's patent, and so signed, is put underneath the stall. Stock of walnut.

Length, 124 *cm.; barrel,* 87 *cm.; caliber,* 7 *cm.*

Note: Barrel is a very rare piece of luxury of German (Augsburg?) make from beginning of seventeenth century. Stock and lock from 1820's-1830's. Colonel Whitelock apparently often took pleasure in spoiling older guns of luxury so as to put to use his rather genial but on the whole useless "safety-lock."

" " "

429—Gun (*Barrel from Sixteenth Century*) *India, Sixteenth Century*

80. Of excellent "coarse-threaded" damask, inlaid with massive gold. Three leaves with flowers inside. At the muzzle beautiful turquoise inlaid. Signed. Stock of ebony with mountings of green transparent enamel. Lock and other mountings gilded. Mounting from the beginning of this century. Made in Sind in North India.

W. A. Bradford

430—Flint-lock Gun

17.50 Plain-bored, round, back-part 8-sided coarsely damaskeened in spiral border. Lock, engraved and enchased, two deer in landscape. Stock, half-stock of walnut sculptured with mountings, guard, lock-plate and butt-cover of brass, engraved and enchased: hunting-goddess and deer and dogs. Rammer of wood.

Length, 1.402 *m.; barrel length,* 1.015 *m.; caliber,* 0.0155 *m.*

S. Healey

431—Double-barreled Gun *Eighteenth Century*

75. With flint-lock. The barrels, also the powder-chamber ornamented in gold and with inscription: CANON TORDU. Lock engraved and signed: JEAN GRIOTTIER. Half-stock of walnut somewhat carved, with silver mountings, beautifully engraved and chased in late rococo style. Silver stamp deer head.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

S. Healey

432—Gun-barrel *Spanish*, 1746

7.50 Plain bored, round, back-part 8-sided at the joining enchased, inlaid with gold in Moresque ornaments and lettering and stamps. The tail with ornaments and figure enchased in steel against gold-pricked foundation. The workmanship by the armourer Joachim de Zelaia in Madrid in 1746.

Length, 1.052 *m.* (*including tail*); *caliber*, 0.016 *m.*

George Arents

433—Crossbow (*for firing at targets*) *Seventeenth Century*

40. Stock, similar to gunstock, of dark wood, with rich sculpture work, eagle-head and wreath with quiver; chase of brass. Bow, length, 0.8 m., of steel with three springs.

Length, 0.96 *m.*

HALBERDS AND SPONTOONS

W. R. Bradford

434—Halberd *Swedish Seventeenth Century*

22.50 Crescent-shaped axe, open-worked in nine small holes in three groups; small pike with seven small holes, four-sided point with long splints. Rod with off-faced edges.

Length, 2.135 *m.*; *blade length*, 0.61 *m.*

George Arents

435—Spontoon

25. The blade evenly broad, back and small ears, at the bottom etched: "Double-eagle" with, on one side, Austrias, on the other side, Lothringens arms within center coat-of-arms. On the sides Maria Theresias and Frans I name-stamp; ferrule with three raised rings, and long splints. Rod, round, original.

Length, 223 *cm.*; *blade length*, 31 *cm.*; *breadth*, 11 *cm.*

Note: The spontoon of an Austrian officer during the reign of Maria Theresia.

M. E. Hatfield

436—Halberd *End of Sixteenth Century*

25. Slender blade with four-sided point, crescent-shaped, thin axe and sharply downward bent pike, openworked at the base with round holes; long splints. Four-sided original rod (broken off at the end).

Length, 202 *cm.*; *blade length*, 58 *cm.*; *breadth*, 32 *cm.*

W. A. Bradford

437—HALBERD *Sixteenth Century*

50 Shape similar to No. 438, though not so elegant, broader axe and pike, openworked with round holes. Original rod, four-sided with off-faced corners. (Seems to have an incised ideograph.)

32.

Length, 245 cm.; blade length, 85 cm.; breadth, 28 cm.

George Arents

438—HALBERD *Sixteenth Century*

Shape similar to No. 442, though the axe is broader and openworked also in groups of round holes; the uppermost rivets on the splints are with brass-rosettes. Rod not original. Smith-stamp.

30.

Length, 258 cm.; blade length, 89 cm.; breadth, 29 cm.

Note: Probably from Steyermark.

W. A. Bradford

439—HALBERD *Swedish Seventeenth Century*

Small crescent-shaped axe with three groups of small holes: three, three and five, etc. Small pike with four holes in a line at the root; long four-sided point; very long splints. Rod four-sided with pearly edges.

25.

Length, 2.4 m.; blade length, 0.97 m.

" " "

440—HALBERD *Sixteenth Century*

Broad point with back, small axe-blade and hook, all etched in rich foliage and figures in the costume of the time; fringe around the rod. Handsome, rare yeoman weapon.

25.

Collection Von Polsk, Graz.

George Arents

441—HALBERD *Sixteenth Century*

Blade with short four-sided point, axeblade drawn out upward, X-shaped openworked, short pike, openworked in clover shape; long splints. Four-sided bar (not original). Smith-stamp.

30.

Length, 178 cm.; blade length, 45 cm.; breadth, 27 cm.

Note: Probably from Steyermark.

W. A. Bradford

442—HALBERD *Sixteenth Century*

Shape same as No. 441, though with long point and the axe openworked in clover shape. Rod not original.

20.

Length, 233 cm.; blade length, 75 cm.; breadth, 26 cm.

Note: Probably from Steyermark.

George Arents

443—War-axe *Austrian Sixteenth Century*

Long point, axe-blade with crescent-shaped edge and large hook, all etched in ornaments with the arms of Austria and K. F. 1563. Handsome yeoman weapon from the time of Emperor Ferdinand I.

40.

Collection Von Polsk.

(*Illustrated*)

Mrs. Garnet

444—War-axe (*Hatchet*) *Norwegian*

The axe-blade with upward-turned point and broad helve; stamped ornaments and date 1640 and deep smith-stamps. Helve of light-colored wood with ornaments along the back of it and ending in serpent's head.

45.

Note: Norwegian so called peasant-weapon.

M. Brill

445—Rod-weapon (*Trabantenspiess*) *Italian Sixteenth Century*

Long blade narrowing towards the point, engraved in band-arabesque with Italian inscription, etc., bronze ferrule. Red silk fringe around the rod. Extremely rare. Italian yeoman weapon.

50 22.

George Arents

446—Spontoon

The shape and ornamentation of the blade as No. 435, though the "Double-eagle" is of gilded enchased brass, and the lower part of the blade and the ferrule with splints gilded. Fringe of red silk; rod round, original, with iron chape.

30.

Length, 214 cm.; blade length, 32.5 cm.; breadth, 115 cm.

(*Illustrated*)

" "

447—Spontoon *Austrian Seventeenth Century*

Seventeenth century, end. Blade with broad point and short ears, etched with imperial eagle at the top, with cannons at the bottom. The lower part gilded. Original fringe of red silk; original rod with chape. Austrian officer's spontoon.

50.

Collection Count Latour.

Collection Von Polsk.

(*Illustrated*)

446

443

447

Halberd and Spontoons of the Sixteenth and Seventeenth Centuries

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Mrs. Garnet

448—PARTISAN *Danish Eighteenth Century*

22.50 With short broad blade on which the arms of Denmark etched (as previous No.) and HOLSTEENSKE REGIMENT, with traces of gilding; short chape.

Length, 2.128 m.; point length, 0.386 m.

H. T. North

449—PARTISAN *Danish*, 1731

20. With short blade, hook, and concave axe, on which etched a wading bird and Hold Vugl. Tiden Agl; below: a cartridge box and trophies marked: Kiöbmager Compagnes 1731.

Length, 2.084 m.; point length, 0.31 m.

George Arents

450—HALBERD *Flemish Seventeenth Century*

25. High-backed flamy blade, small heart-shaped axe, and broad pike; long splints. Original rod, four-sided with off-faced corners. Chape of iron with strong point.

Length, 207 cm.; blade length, 44 cm.; breadth, 24.5 cm.

W. R. Bradford

451—SPONTOON *South German, Sixteenth Century*

20. Blade of iron, shaped at the bottom, etched on both sides: The "Double-eagle" with coat-of-arms in center unoccupied, and underneath: an empty inscription-band; straight chape with ends bent in opposite directions; long splints. Smith-stamp.

Length, 194 cm.; blade length, 40 cm.; breadth, 6.5 cm.

George Arents

452—HALBERD *Vira-bruk (?), Sweden, Seventeenth Century*

20. Crescent-shaped axe with three groups of small holes, three, three and five, etc., pike with three small holes and stamp in long four-sided point, long splints. Original rod four-sided with off-faced edges.

Length, 2.25 m.; blade length, 0.7 m.

M. Brill

453—HALBERD *Swedish Seventeenth Century Style*

22.50 Crescent-shaped axe with blade split upwards and downwards, openworked in three large holes; pike turned backwards, openworked and with very long point; at the axe a short four-sided perpendicularly out-jutting point on each side; long splints. Rod eight-sided.

Length, 2.45 m.; blade length, 0.8 m.

W. A. Bradford

454—HALBERD *Swedish, End of Seventeenth Century*

50 With crescent-shaped axe, openworked in two small holes, backward turned pike with three small holes at the base, long four-
22. sided point, long splints. Rod four-sided with off-faced corners.

Length, 2.495 m.; blade length, 0.72 m.

" " "

455—HALBERD *Swedish Seventeenth Century*

50 Axe with four bent points; one long point bent backwards and
22. in straight angle against that two short ones; four-sided point, broad splints. Rod with off-faced edges.

Length, 2.33 m.; blade length, 0.43 m.

E. L. Westerberg

456—HALBERD *Swedish Seventeenth Century*

50 Crescent-shaped axe, shaped at the root, openworked with nine
22. small holes, pike bent backwards, with three small holes, long four-sided point, long splints. Rod four-sided with off-faced edges.

Length, 2.37 m.; blade length, 0.73 m. (to the root of the axe).

W. A. Bradford

457—HALBERD *Swedish Seventeenth Century*

Axe with rectangular indent, and points turned outwards; open-
20. worked in three profiled holes, pike turned backwards with a similar hole; long four-sided point, splints. Rod, four-sided with off-faced edges, at the top wound with gold braid. Rod new.

Length, 2.32 m.; blade length, 0.67 m.

E. N. Gillespie

458—PARTISAN *About* 1600

50 High blade, small ears fashioned at the base, and six-angular
17. ferrule with openworked knob; short splints. Rod (new) four-sided. Smith-stamps.

Length, 265 cm.; blade length, 61.5 cm.; breadth, 17 cm.

Note: About 1600. Possibly Swedish, same shape was used for the Swedish partisans in the 1620's and including the reign of Carl X Gustaf.

W. A. Bradford

459—HALBERD *About Seventeenth Century*

50 Broad blade, small crescent-shaped axe, and short pike, the two
27. latter openworked in round holes; long splints. Original rod, four-sided with off-faced corners. Smith-stamp.

Length, 227 cm.; blade length, 60 cm.; breadth, 25 cm.

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E. N. Gillespie

460—HALBERD *Sixteenth Century*

25. Blade with broad crescent-shaped axe, short four-sided point and down turned pike, short (originally longer) splints. Rod four-sided, not original. Smith-stamp.

Length, 255 cm.; blade length, 56 cm.; breadth, 28 cm.

Note: Probably from Styrrmark.

Mrs. Garnet

461—WHEEL-LOCK *German, 1650*

22.50 Wheel completely covered underneath the plate, large cock-plate, engraved in fantastic animal; the plate, engraved in St. George's fight with the dragon; signed:

IO. LEONH
GERSTE
MAI

The inner parts of the lock engraved.

Length, 23 cm.; height, 8 cm.

Note: German, probably Johan Leonard Gerster in Mainz, 1650's.

MISCELLANEOUS OBJECTS

Ray Greenleaf

462—BRONZE SWORD-HILT *India, About 1600*

7.50 Cross-shaped; at the top round openworked plate with knob; decorations flower garlands against pricked ground.

B. H. Kretsch

463—SILVER SWORD-HILT *Eighteenth Century*

5. Guard-hilt for court-sword with double-sided guard (plate?), spool-shaped block, nearly ball-shaped knob and rather narrow hand chape all enchased in mussel ornaments against pricked ground.

Length, 0.153 m.

S. Healey

464—KNEESPLINT

5. Of iron with silver on roughened foundation.

Length, 14 cm.

From Sultan Mohammed the Conqueror's Arsenal. Has its stamp.

E. Hayes

465—KNEESPLINT *Turkish Fifteenth Century*

7.50 With attached mail-coat and leg protector of small iron splints. Kneepiece, engraved and inlaid with silver in ornamental Kufic letters.

From Sultan Mohammed II's Arsenal.

J. Z. Noorian

466—Bow *India*

80. Long bow of steel; on center round handle, towards the ends flat, bent in long S-shape at the furthest ends with hooks for strings; all with richest gold incrustments in ornaments and inscriptions.

Length, 1.026 *m.*

Collection Dr. Frederick Martin.

(Martin affirms that this is the only one he has ever seen.)

P. Van Hyck

467—Bow *India*

65. Shape same as the previous; with rich gold and silver incrustments in ornaments and inscriptions.

Length, 1.005 *m.*

A. Wallenberg

468—Steel Armsplints *Russian Seventeenth Century*

17.50 Splints for lower part of arm oblong, decorated with plain etched star ornaments within quadratic frames; at the wrist angular bent mountings of brass with similar ornaments, and attached wrist protection of ring-armour, and on each splint two oblong steel plates with ornamentation same as on the splints.

Length, 0.295 *m.; width,* 0.085 *m.*

K. Ochima

469—"Sik"-ring *India, Nineteenth Century*

10. Of blue steel, on one side Sanskrit inscription in gold. On the other side ornaments in gold.

Diameter, 21 *cm.; breadth,* 19 *cm.*

A. Austin

470—Armsplint *Persian Sixteenth Century*

7.50 Of steel with uncommonly handsome arabesques, probably made from a breastplate. Border of three leaves. Edged at a later period with brass.

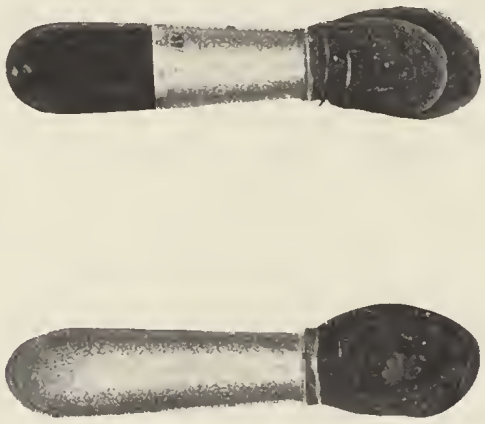
Length, 30 *cm.*

A. Wallenberg

471—Armsplint *Persian Seventeenth Century*

4. Of finely damaskeened steel with plain ornamentation.

Length, 37 *cm.*



J. Z. Noorian

472—Pair Armsplints *India*

25. For lower part of arm; with very rich gold incrustments over the whole surface; lined with red velvet and with attached hand-protectors of embroidered black velvet.

Collection Dr. Frederick Martin.

E. Filippo

473—Two Armsplints *Persian Seventeenth Century*

22.50 Of finely damaskeened steel. Around the edge inscriptions in gold. In center eye-shaped ornaments in low relief.

S. Healey

474—Pair Iron Gloves *Seventeenth Century*

10. With high gauntlets, the glove with six joints, the fingers with small scales mounted with rivets of brass.

Length, 0.33 m.

E. E. Ludin

475—Horse-forehead (*Horse-star*)

German Mid-sixteenth Century

22.50 In one piece with eye-screens and mounted with brass rivets, ear- and neck-piece and forehead point with rosette shaped base.

Collection Duke of Osuna.

Collection Von Polsk.

W. Austin

476—Iron Shield *Persian*

Slightly convex, with four large knappar in center surrounded by openworked frames; around the edge a richly enchased ornament wherein four enchased and engraved flower-ornaments; the inner side with four rings, one ring with a leather-thong; lined with red and yellow checkered cloth stuffed with wool.

10.

Diameter, 0.58 m. circle-round.

W. A. Bradford

477—Iron Shield *Persian*, 1800

Round, convex with originally 13 (9 lost) alveated knapper embellished with 4 leaves inlaid in brass. The inner side lined with red cloth; in center a square cushion for the hand covered with green cloth.

12.50

52 cm.

E. N. Gillespie

478—Iron Shield *Persian*

Circle-round convex, decorated with etched and engraved representations: around the edge a border with hunting scenes, archer, horsemen pursuing deers, two fighting elephants, tiger with oxen, etc., in the center, figures and birds and four large riveted knapper holding four rings on the other side.

10.

Diameter, 0.452 m.

S. Healey

479—Center-plate

Of a Seldiucian breast-armor, of iron, with engraved arabesques and inscriptions with traces of gold.

10.

Diameter, 28 cm.

D. Z. Noorian

480—Armor *Persian Seventeenth Century*

Consisting of plates of finely damaskeened steel, around the edge a border with figure motives, horsemen hunting wild ani- the center arabesques in low relief.

45.

E. E. Ludin

481—Coat of Mail

Of small rings riveted with points at the lower edge.

25.

EUROPEAN AND ORIENTAL HELMET

W. A. Bradford

482—Helmet (*Zischegge*) *English*, 1680

The calotte of two pieces. Spring-shell (or plume-socket), rivets and grate-visor of color-punctured iron; of the neck-protector only one splint left, the left cheek-protector not original, the visor-grille somewhat repaired.

20.

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S. Healey

483—HELMET (*Morion*) *German, About* 1620

17.50 Smithed in two parts and welded together, alongside the uncommonly high crest, the brims sharply crescent-shaped; along these brass-rosettes, the edges grooved in undulations. Blackened. Smith-stamp.

Height, 38 cm.; largest breadth, 40 cm.

Thomas J. Hoofes (FOR B.D.)

484—MAXIMILIAN VISOR-HELMET *Turkish Sixteenth Century*

220. The calotte rounded, with the crest sunken into it; the crest surrounded by two pair of sparse grooves. The visor in one piece with sharply prickled profile, chin protector in one piece with narrow collar-edge; neck-protector of two sparsely grooved splints.

Height, 30 cm.; greatest breadth, 30 cm.

Note: Part of Maximilian armor from beginning of sixteenth century.

(*Illustrated*)

A. Wallenberg

485—HELMET (*Storm-hood*) *German Sixteenth Century*

30. The calotte in one piece with high crest, jutting out front-screen, and neck-splint; cheek pieces; somewhat spiral-grooved edges.

Height, 29 cm.; largest breadth, 30 cm.

" "

486—HELMET (*Storm-hood*) *German Sixteenth Century*

35. Of similar shape to the preceding No., but plainer.

(*Illustrated*)

W. J. Kobler

487—VISOR-HELMET *Seventeenth Century*

140. Low crest, visor in two parts with rich grille and screen; neck-protector of three splints.

Collection Count Frölich.

Collection Von Polsk.

(*Illustrated*)

M. Brill

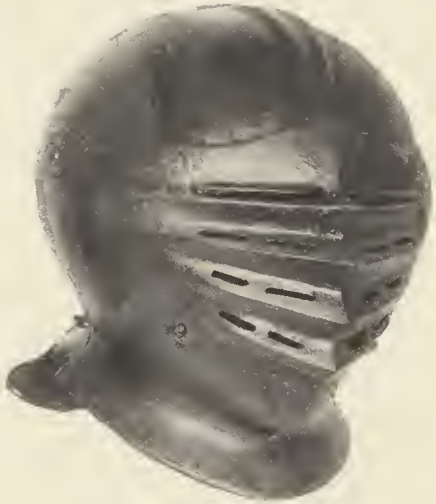
488—BREAST AND BACKPLATE (*Cuirass*) *Early Eighteenth Century*

25. Of polished iron; on the chest depressed ornament.

S. Healey

489—BREAST AND BACKPLATE *Persian Eighteenth Century*

20. Iron, of European make, embellished in Persia with fine engravings; horsemen, flowers and inscriptions.



484

486

487

German and Turkish Helmets of the Sixteenth and Seventeenth Centuries

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T. H. Hughes

490—Iron Helmet *Turkish Thirteenth Century*

12.50 Pointed at the top, slightly angular (or many-sided); at the bottom round with several holes. At the top a knob ending in a point. Probably from Sultan Mohammed II's Arsenal.

Height, 31 *cm.; diameter,* 23 *cm.*

A. Wallenberg

491—Steel Helmet *Persian Sixteenth Century*

17.50 Half sphere-shaped, at the top very faintly chamfered; at the bottom a border, broad, with an exceedingly handsome Arabian inscription (from the Koran) inlaid in (later fallen out) gold. Modern mail-coat of riveted steel and brass rings.

Diameter, 20 *cm.*

W. A. Bradford

492—Iron Helmet *Persian*

17.50 Half sphere-shaped with sixteen weak ridges, short four-sided conic knob (or button) small forehead ornament, movable in vertical position, and two plume-sockets in front; neck and forehead-protector of ring-armor, at the back in five lappets.

Height, 0.165 *m.; diameter,* 0.22 *m.*

A. Wallenberg

493—Armor *India*

55. Consisting of *helmet*, semi-sphere-shaped with long four-sided point, at the sides two plume-holders and around the edge ring-armor decorated with gold incrusted runners and around the edge a border with figure motives, horsemen hunting wild animals; *breast-plate* of four plates (two larger, height, 0.3 m.; width, 0.24 m.; and two smaller, height, 0.255 m.; width, 0.195 m.), with concavation for the arms. *Arm-splints* in two semi-cylindrical parts, lined with red velvet, all of these parts with gold-incrusted borders in foliage motives.

W. W. Bradford

494—General's Helmet *Mongolian,* 1680

10. Calotte in one piece with an end ornament with offset (or break); round the bottom a ring; small forehead-screen; rich damascened ornaments, four-clawed dragons and cloud forms.

Height, 0.28 *m.*

K. Oshima

495—Helmet *Japanese,* 1750

17.50 Calotte of iron in one piece, conic, enchased so as to represent the mountain "Fujiyama" with hills and groups of trees; forehead-screen in the same piece. Style of Myochin.

Height, 0.193 *m.; breadth,* 0.24 *m.*

E. N. Gillespie

496—Lieutenant Commander's Helmet *Japanese*, 1500

25. The calotte of iron in shape of an oblique cone put together of six ring-shaped parts, riveted together with hole at the top; neck-protector of five rings held together by blue cords with red and white ends on the lowest ring; at the back a heart-shaped hole; the forehead screen red-lacquered inside; long violet-colored braid. Signed in Japanese writing: Made by Katsushigé Asai, to order of Numata Murashigé, Lieutenant Commander.

Height, 0.24 m.; breadth, 0.24 m.

H. H. Black

497—Helmet *Japanese*, 1680

50 12. The bell with a low crest along the center. In front embossed eye-brow motives, horizontal short eye-screen. Small, upturned wings. The neck-protector of lacquered iron-plate separated in three parts. Hood. School of Myochin.

Height, 21 cm.; length, 24 cm.

K. Oshima

498—Beetle-shaped Iron Helmet *Japanese*, 1680

20. Calotte of blackened plate in two pieces with pointed rivets; jutting out at the back; ear-protectors, and neck-protector of five jointed plate-rings, black lacquered on the inside, and jointed together by iron-wire. By Myochin.

Length, 0.25 m.; breadth, 0.205 m.

J. P. Perry

499—Nanban Forged-iron Helmet *Japanese*, 1550

50 12. Calotte of six pieces, outside of which an outer calotte riveted onto it—with lists of instamped lines and with openwork in scale (or mountain) pattern, at the bottom a ring openworked in holes, and straight forehead-screen on one side red-lacquered; the helmet gilded inside. Rare specimen.

Height, 0.175 m.; breadth, 0.232 m.

K. Oshima

500—Very Rare Lacquered War Hat *Japanese*, 1580

20. Oval, center pointed hood-shape, and brims in two parts; in front sculptured in winding ornaments and the family-arms of Hideyoshi; brown and yellow lacquered inside. A beautiful example of one of the rarest forms.

Length, 0.395 m.; breadth, 0.36 m.

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K. Oshima

501—Helmet *Japanese*, 1750

25. In two pieces, each with eagle in relief; Daimio-mark: eagle's head with four wings.

W. Wallenberg

502—Helmet *Japanese*, 1700

50 Calotte of thin iron-plate in one piece, in front two horn-like
12. ornaments in enchased work; large round opening at the crown of the head. Myochin School.

Height, 0.185 *m.; breadth*, 0.24 *m.*

Prof F. M. Pederson

503—Helmet *Japanese, About* 1375

Of black-lacquered iron-plate, in shape of Phrygian hood with
30. prominent top. In front a sun and two wings of brass starting from a well made openworked ornament of gilded bronze with Daimio-mark (a butterfly). Neck-protector of black-lacquered iron-plate. Early Ashikaya period.

Height, 37 *cm.; length*, 24 *cm.*

B. N. Huebsch

504—Rare Myochin Helmet *Japanese*, 1620

Calotte of iron half-sphere-shaped of many pieces closely covered
15. (set with) rounded rivets and two small button-shaped ornaments of gilded bronze with inscription and four rings; hole at crown of head. Name "Hachiman" inscribed on the button.

Height, 0.11 *m.; breadth*, 0.259 *m.*

E. N. Gillespie

505—Rare Iron Helmet *Japanese Thirteenth Century*

20. Gold-lacquered. In shape of a Phrygian hood put together of five riveted pieces and at the bottom a ring; in front a small screen, altogether gold-lacquered. The screen red inside. Probably of Kamakura period. *Height, 0.24 m.*

J. P. Perry

506—Helmet *Japanese, 1675*

7.50 In shape of a European soldier-hood, made of six iron-splints; at the bottom outstanding splints with several holes for fastening the neck-protector and the eye-screen. Gaotome School.

Height, 17 cm.; length, 21 cm.

K. Oshima

507—Commander's Iron Helmet *Japanese, 1550*

17.50 Calotte of two pieces, half-sphere-shaped with curved front part rising in a point of S-shaped band, set with a row of prickles and four rows of rivets; brim with cotyledon-shaped intakes; on the sides two ear-protectors, leaf-shaped, and at the back neck-protector of four half-rings joined together by blue-green cords; the half-rings are of lacquered wood, the outer one gilded; inside lined with blue cloth, an edging of white chamois and some long red braid. Bears crest of original owner.

Height, 0.268 m.; breadth, 0.34 m.

A. Austin

508—Helmet *Japanese, 1580*

7.50 Of black-lacquered iron-plate in shape of an antique helmet. Champered with low crest.

Length, 25.5 cm.; height, 24 cm.

B. W. Scheitsch

509—Eboshi Helmet *Japanese, 1380*

12.50 Of black-lacquered iron-plate without ornamentation, high hood and flattened from the sides. Neck-protector of black-lacquered iron-plate.

Height, 48 cm.; length, 30 cm.

J. H. Kerrigan

510—Butterfly Helmet *Japanese, 1650*

20. Black-lacquered in shape of a Phrygian hood with high rounded point; in front a large decoration in the shape of an insect crawling downwards, with black and red body and two pair of large wings in black and gold; forehead-screen covered with red leather and two small ear-protectors, and neck-protector of four half-rings with blue cords. Forehead-screen red-lacquered inside; helmet lined with blue cloth. By Gaotome.

Height, 0.32 m.; breadth, 0.4 m.

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E. N. Gillespie

511—HELMET *Mongolian*, 1350

20. The bell, of iron, made of six broad splints, high with highly raised breathing hole from which a serpent-like mounting comes out. Six large iron-mountings riveted onto the bell with small decorated rivets, at the top three concentric circles, buttons similar to rivets. On the large mountings inscriptions in silver. Narrow horizontal eye-screen. Neck-protector of lacquered iron. Hood and strings. Rare and important specimen. Chinese character *Chui* inlaid in silver.

Height, 26 cm.; length, 26 cm.

A. Hallenberg

512—HELMET *Japanese*, 1650

12.50 Of iron in so called pear-shape made in one piece. In front ornamented with a running lion in silver. The eye-screen edged, with gilded copper. On the back Japanese inscription in red lacquer. Myochin School.

Height, 23 cm.; length, 23 cm.

K. Oshima

513—HELMET-BELL *Japanese*, 1580

10. Made of several pieces of iron-plate riveted together with decorated rivets. The upper part consists of three round slabs riveted one on the top of the other. On the center of the plate a Daimio-mark. The eye-screen with enchased eye-brows, edged with copper.

Height, 17 cm.; length, 24 cm.

B. N. Tuebsch

514—HELMET *Japanese*, 1580

12.50 Calotte in two parts of thick iron-plate in shape like a Doge-cap; forehead-screen with plume-holders and trace of red-lacquer on the inside.

Height, 0.2 m; breadth, 0.235 m.

K. Oshima

515—MYOCHIN HELMET *Japanese*, 1550

15. S-shape of a Phrygian hood with low center crest and slightly outbent forehead-screen; decorated on each side of the calotte with two dragons with claws in relief (the claws of gold) in front a short hook for forehead ornament; the forehead-screen with traces of having been red-lacquered on the inside.

Height, 0.262 m.; breadth, 0.209 m.

J. P. Perry

516—IRON HELMET *Japanese*, 1675

12.50 Made of several pieces long in shape, covered with small embossed buckles. Neck-protector of black-lacquered iron-plate.

Length inside, 26 cm.

A. Wallenberg

517—Helmet *Japanese*, 1700

17.50 Calotte of thin iron-plate in eight splints put together, with small forehead-screen, rivets form jagged lines. The calotte inlaid in silver in dragons and clouds. Gilded inside; on the inside of the front brim are traces of gilded drawing.

Height, 0.167 *m.; breadth*, 0.215 *m.*

J. P. Perry

518—Iron Helmet *Japanese*, 1680

12.50 Made of several splints, with edges ornamented by a row of small knobs. On the eye-screen a Japanese letter. Daimio-mark, a gilded shell of wood. Neck-protector of black-lacquered iron-plate. Hood inside the helmet. Inscribed: "Patriotism with the 12th Lamiations."

Length, 31 *cm.*

" " "

519—Commander's Iron Helmet

Japenese Early Fifteenth Century

15. Calotte with narrow grooves, crown-ornament gilded enchased bronze, forehead screen, red-lacquered inside, neck-protector of four jointed rings of black-lacquered wood, held together by red and blue woolen braid; raised at the ears, covered with painted parchment and mountings in bronze; lining and braid of red wool. Has "Mayedate," an articulated butterfly. Signed specimen by Myochin-Nobuiye. Bears chiseled gold crest of Fukikaeshi, Lord of Fakashima. An exceedingly rare example.

Length, 0.31 *m.; breadth*, 0.25 *m.*

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A Wallenberg

520—Iron Helmet *Japanese Sixteenth Century*

50 Calotte of twelve wedge-shaped pieces, with spiral-grooved lists, inlaid with silver in fine leaf ornaments; the point openworked
12. with toothed lists around the hole, red-lacquered; at the bottom a vertical grooved, gilded list, and forehead-screen, red-lacquered on the inside, silver inlaid on the outside, in front three hooks for (as) forehead ornament. Inlay work by the famous armor decorator, Umetada.

Height, 0.22 m.; breadth, 0.273 m.

K. Oshima

521—Helmet *Japanese*, 1675

Calotte of iron of many parts in the shape of a Phrygian hood
10. with sharp crest and short forward-pointing point, closely covered with rivets in vertical lines; on the sides two large hooks for some kind of helmet ornament that is missing; small forehead screen. Gaotome School.

Height, 0.245 m.; breadth, 0.255 m.

W. H. Block

522—Rare Helmet *Japanese*, 1550

50 In shape of a conch-shell. Calotte of six pieces of iron covered with dark brown pulp shaped as a large shell; the forehead screen
12. gilded, on the inside red-lacquered, in front a ring-shaped ornament of bronze. By a follower of Myochin-Nobuiye.

Height, 0.252 m.; breadth, 0.203 m.

A. Wallenberg

7.50 - 521 A - Helmet

K. Oshima

523—Helmet *Japanese Fifteenth Century*

20. Calotte of iron in two parts and broad forehead-screen richly enchased with dragons in clouds; lined inside with black and gilded paper; enchased and embossed iron work of excellent workmanship. Repoussé by the hand of a master metal worker; by the skill shown and lightness of metal, is no doubt an example by Myochin.

Height, 0.184 m.; breadth, 0.225 m.

A. Wallenberg

524—Iron Helmet *Japanese*, 1650

7.50 Calotte of three pieces, plain bell-shape, higher at the back; around the bottom a broad ring; and short forehead-screen; at the sides two small ear-protectors, wing-like, covered with painted parchment and three-lappeted bronze-leaf; in front holders for forehead ornaments.

Height, 0.168 m.; breadth, 0.224 m.

J. P. Perry

525—Rare Helmet *Japanese*, 1450

10. Of black-lacquered iron-plate in shape of a Napoleon hat. Neck-protector missing. Decoration, dragon-face. Lacquer ornamentation on iron is now held as a lost art by the Japanese.

Height, 33 cm.; length, 24 cm.

E. Sayer

526—Iron Helmet *Japanese*, 1737

7.50 Made of 62 narrow splints with upturned edges. Eye-screen. Daimio-mark of wood, lacquered, in shape of wreathed head. By Myochin Muneshida; signed and dated: Genbun 2nd Year's Lucky Day in the twelfth month, 1737.

Length inside, 24.5 cm.

K. Oshima

527—Commander's Helmet *Japanese*, 1575

15. Calotte of iron, similar to previous No.; on the back-part a ring with red cords and tassels, forehead screen with gilt leather; red-lacquered on the inside; neck-protector missing; signed in Japanese writing: Nari Kuni Masa; on the inside of the edge three rings. Visor covered with ancient Spanish leather.

Height, 0.14 m.; breadth, 0.228 m.

J. P. Perry

528—Helmet *Japanese*, 1580

17.50 Calotte of black wood with overbent helm ornament of Roman type, at the point a red-lacquered horizontal piece, on the sides two gilded horns of wood, neck-protector of six half-rings of black-lacquered iron with blue cords, forehead screen, small, red-lacquered inside; lining-hood of hempen-stuff. Finished in imitation of the coiffure of a Japanese female.

Height, 0.37 m.; breadth, 0.34 m.

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A. Wallenberg

529—Beetle-shaped Helmet *Japanese*, 1680

7. 50 With calotte in two pieces riveted; neck protector, short forehead screen; without Daimio-mark.

530—Helmet J. P. Perry *Japanese*, 1650

5. Bowl-shape of many narrow wedge-shaped pieces of thin iron-plate riveted together; on the outer side forming sharp upstanding edges; round hole on crown of head.

Height, 0.135 *m.; breadth*, 0.22 *m.*

Ray Greenleaf

531—Rare Copper Helmet *Japanese*, 1550

12. 50 Of chased copper in the shape of a squatted hare with long loosely attached ears of copper. Whiskers, eyebrows of horsehair. Eyes of glass. Eye-screen and wings of engraved bronze, with large decorated rivets. Probably for ceremonies, not for war use.

Height, 15 *cm.; length*, 25 *cm.*

J. H. Herrigan

532—Face Protector *Japanese*, 1580

5. Of black-lacquered iron-plate with neck-protector. Forehead, nose and center part of face loose. Red-lacquered inside. Whiskers of white horsehair. School of Myochin.

533—Face Protector J. P. Perry *Japanese*, 1550

5. Protector for the lower part of the face formed as a mask of iron, with the nose-protector movable, at the ears openworked in 5-pointed stars red-lacquered inside. Neck-protector of three black-lacquered half-rings held together by blue cords. School of Myochin.

Height, 0.185 *m; breadth*, 0.18 *m.*

Prof F. W. Pederson

534—Face Protector *Japanese*, 1700

10. Of iron, lacquered to imitate rusty iron. Nose loose. Whiskers of horsehair. Red-lacquered inside. Myochin School.

535—Face Protector

Of iron with loose pointed large nose. Red-lacquered inside. Signed Matsuki.

536—Iron War Hat J. P. Perry *Japanese*, 1750

12. 50 Round, of thin iron-plate, flat, with a dragon with four claws winding itself around the edge; of enchased work. Myochin School.

Diameter, 0.415 *m.*

K. Oshima

537—Iron Shield *Japanese*, 1650

50 Embossed decorations. High, conic, with three lions in embossed work, the inner side red-lacquered with four small guards; between two of these a cord with silk tassel. Myochin School.

27.

Diameter, 0.465 m.; height, 0.185 m.

P. F. M. Pedersen

538—Mushroom-shaped Iron War Hat *Japanese*, 1750

Of eight pieces riveted together, hole in crown; decorated with dragon-fly in silver, black-lacquered inside.

15.

A. Wallenberg

539—Iron War Hat *Japanese*, 1700

Eight-sided (or 8-angular) of thin iron-plate, flat, with a four-footed wild animal in enchased work on the upper side; the inside red-lacquered. Myochin School.

15.

J. P. Perry

540—Iron Shield *Japanese*, 1750

50 Embossed decorations. Slightly convex, in center a round hole; decorations represent a warrior with raised sword in his right hand, fighting against a couple of dragons that come creeping from the left hand side out of the clouds. The inner side gilded and with four small ring-shaped guards.

17.

Diameter, 0.446 m.

Collection Consul Torsten Uddén, Tokio.

J. H. Kerrigan

541—Helmet *Japanese*, 1500

Black-lacquered with a broad abruptly shaped crest, with sides in the form of a mussel, forehead ornament like a fan in black with gold ornaments, and neck-protector of four half-rings, held together by brown cords. Lined with blue cloth and long light red cords.

10.

Height, 0.245 m.; breadth, 0.235 m.

K. Oshima

542—Helmet *Japanese*, 1686

The calotte of iron half egg-shaped, closely covered with prickles, with hole on the top of the head and large forehead screen; two small upstanding ear-protectors and neck-protector of five half-rings, black-lacquered and held together by black cords; the front screen gilded inside; signed on the forehead screen and the inside of the calotte in Japanese writing: Myochin Munesuke, and dated 3 August in the year Teikio.

15.

Height, 0.142 m.; breadth, 0.21 m.

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K. Oshima

543—Beetle-shaped Helmet *Japanese*, 1650

12.50 Calotte of brown-made plate with two pieces riveted together, projecting at the back; small forehead screen and a crescent-shaped ornament in front; the inside of the screen red-lacquered.

Height, 0.15 m.; breadth, 0.24 m.

544—Iron Helmet *Japanese Sixteenth Century*

12.50 Calotte of six pieces outside of which an outer calotte with spiral-grooved lists and the upper part open-worked in net-shape; the lower part in six fields with silver in decorations, swords, etc. At the bottom a list openworked in holes, and forehead screen, red-lacquered inside. Case with blue cloth.

Height, 0.18 m.; breadth, 0.229 m.

W. Hallenberg

545—Iron Helmet *Mongolian*, 1550

22. High, made of eight splints riveted together, covered with open-worked dragons; the dragons are covered with silver. Around the lower part of the bell a projecting slab covered with a jagged iron-splint. Small eye-screen with black velvet edged with an engraved bronze edge-lining. Daimio-mark of brass (crescent).

Height, 19 cm.; length, 28 cm.

K. Oshima

546—Iron Helmet *Japanese*, 1500

7.50 Made of several pieces, with 10 smaller and 1 large champer at the top; at the bottom plain. Eye-screen and edge black-lacquered. Hood.

Height, 23 cm.; length, 28 cm.

J. P. Perry

547—Helmet *Japanese*, 1550

5. Made of sixty-two narrow iron splints riveted together, with up-turned edge. Eye-screen with sharp edges. Myochin School.

Height, 15 cm.; length, 26 cm.

E. Hayer

548—Helmet *Japanese*, 1550

7.50 Calotte of many narrow, wedge-shaped pieces of thin plate with upstanding sharp edges on the outer side; hole on the crown of the head; forehead screen, red-lacquered on the inside. Myochin School.

Height, 0.15 m.; breadth, 0.22 m.

K. Oshima

549—Iron Helmet *Japanese*, 1600

7.50 Calotte of one piece with flat round knob and embossed at the top in large scales (or mountains); with narrow horizontal screen pointed in front. On the front two dragons riveted on, hook as or for forehead ornament. On the inner side at the bottom a ring openworked in holes. Myochin School.

Height, 0.185 *m.; breadth*, 0.26 *m.*

A. Wallenberg

550—European Iron Hat *Japanese*, 1700

7.50 With high upstanding edge and broad brims, has been fitted for helmet in Japan.

Height, 22 *cm.; length*, 22 *cm.*

K. Oshima

551—Iron Helmet *Japanese*, 1650

12.50 Of several pieces, half-sphere-shaped calotte with two wing-like ornaments of iron rising from the front brim. Gaotome School.

Height, 0.332 *m.; breadth*, 0.292 *m.*

" "

552—Beetle-shaped Helmet *Japanese*, 1750

7. Made of plates, several pieces riveted together with decorated rivets. In front eyebrow-like decorations. The top part of the helmet stands straight out, with an opening underneath.

Height, 17 *cm.; length*, 23 *cm.*

" "

553—Iron Helmet *Japanese*, 1620

17.50 Decorated with some loose brass bands. Eyelashes of horse-hair, neck-protector of black-lacquered iron. On the upturned brims a mark of brass. Hood inside the helmet. Perforated crest of Lord Todo of Ise.

Length, 24 *cm.*

Ray Greenleaf

554—Commander's Helmet *Japanese*, 1450

12.50 Of iron splints with edge upturned and decorated with a row of high knobs, unusually large breathing-hole, two large mountings of gilded copper with engraved clouds. Eye-screen and the upturned wings covered with painted leather. Neck-protector of lacquered iron-plate. Daimio-mark of brass in the shape of a crescent formed by leaves. Myochin School. Beautiful example. Visor and wings covered with genuine Sho-hei leather.

Height, 21 *cm.; length*, 24 *cm.*

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E. W. Ludin

555—Helmet *Mongolian*, 1450

20. Calotte of iron with six enchased ornaments and covered with six broad cut out lists, with horizontal edge all around; in front an ornament in shape of a grinning cat's head enchased and somewhat gilded; two small ear-protectors with parchment and gilded edges and neck-protector of five half-rings covered with reddish-brown leather and held together by dark-blue cords.

Height 0.19 *m.*; *breadth*, 0.215 *m.*

B. H. Tuchsch

556—Suit of Armor *Japanese Seventeenth Century*

30. Consisting of: Helmet with face-mask, coat of mail, breast-plate, back-plate with shoulder-protector, arm-splints with gloves, breeches with ring-armor, thigh-splints and tunic.

Helmet with calotte in several parts richly decorated with dragons, silver inlaid, neck-protector of several half-rings of lacquered iron with red cords, crescent-shaped forehead ornament, richly engraved, forehead and eye-protectors of iron overlaid with painted parchment, on the latter the family arms of the Mikado; grinning face mask red-lacquered within.

Coat of mail of gold-colored satin beset with narrow pieces of iron held together by rings.

Breast- and back-plate with attached side-protectors and shoulder-pieces, all richly silver-inlaid with dragons and ornaments; on the shoulder-protector the family arms of the Mikado.

Armsplints of richly embroidered cloth beset at the shoulder with a jointed splint of lacquered iron with red cords and below the elbow with a splint of iron with dragon in silver; on the gloves the family arms of the Mikado.

Breeches of gold-colored satin beset with ring-armor.

Thigh-splints of iron with dragons.

Tunic, short, of yellow leather in six pieces beset with narrow pieces of iron held together by rings.

By Myochni. Bears crest of Lord Doi of the Province of Settsu.

EVENING SALE

THURSDAY, FEBRUARY 22, 1923

(WASHINGTON'S BIRTHDAY)

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

Catalogue Numbers 557 to 639, inclusive

SALOMON VAN RUYSDAEL

DUTCH: 1600—1670

Eugene Metzger

557—*LANDSCAPE AND FIGURES*

(Panel)

150.

Height, 9¼ *inches; length*, 12¾ *inches*

AT right the bend of a river crossed in the middle distance by a brick bridge of two round arches, and at left in the foreground two Dutchmen standing in the gray road which winds between green grassy edges along the border of the stream. Two other figures are standing on the bridge, and in front of it a man is seated in a boat. In the background trees and ancient buildings.

Signed on the boat, SvR, 1667.

MADEMOISELLE PHILIBERTE LEDOUX

FRENCH: 1767—1840

(Has been attributed to Greuze)

J. Ehem

558—*PORTRAIT OF A CHILD*

775.

Height, 16 *inches; width*, 12½ *inches*

HEAD and shoulders of a bright-faced child, inclined to smile; observed in back view, with head turned across right shoulder so that the face appears three-quarters full. Hazel eyes and golden hair, and rosy cheeks. Brown jacket striped in emerald and shot with golden lights, over a white lawn frock, and about the shoulders a dark scarf.

In a letter on the back, dated 1904, E. M. Hodgkins, the London art dealer, expresses his belief that the painting is by Greuze, and a good example.

FRENCH SCHOOL

EIGHTEENTH CENTURY

Comte Sparre

559—*HEAD OF A MAN*

90.

(Oval)

Height, 18 *inches; width*, 14¾ *inches*

BUST portrait of a man of advanced years, with grayish hair and encroaching baldness, full and florid face and firmly held mouth, and dark and steady eyes. He faces slightly to the right, with eyes turned upon the observer. White stock and *jabot*, waistcoat of greenish tone banded in brown, and grayish coat with large gilt buttons.

WILHELM LEIBL

German: 1844—1900

A. H. Beeston

560—*STUDY OF A HEAD*

200.

Height, 13¼ *inches; width,* 10¾ *inches*

Head and shoulders portrait of a comparatively young woman of serious aspect, to left, three-quarters front, before a nebulous, slightly reddish background. Brown eyes directed at the observer. She has dark hair, brought up to a broad and braided knot on top of her head, with a slightly curling fringe over the forehead, and wears a dark waist with a suggestion of black lace at the throat.

ANTOINE COYPEL

French: 1661—1722

John Bass

561—*DE DIFFICILE DÉFAITE*

120.

Height, 16¾ *inches; length,* 18¾ *inches*

Against a background of trees under a blue sky with shifting clouds, a Venus, partly nude and half-reclining on rose draperies, pines, sighs and pleads with a youthful warrior-hero in helmet and coat-of-mail and carrying a leopard skin, to abide with love against the urgings to other conquerings, which are seconded by two of his helmeted warriors whom he starts to accompany to fields of duty. Apparently a scene from Alexandrian legend, in the style popular with Coypel and his contemporaries, or perhaps from the Æneid, representing Æneas quitting Dido.

ADRIAN THOMAS KEY

FLEMISH: SIXTEENTH CENTURY

Judge Samuel Seabury

562—*PORTRAIT OF SIR WALTER RALEIGH AT THE AGE OF THIRTY-FOUR*

775

(Oak Panel)

Height, 20 *inches; width*, 15 *inches*

HEAD and shoulders, slightly to right. Dark hair, short, and carelessly arranged. High forehead, already broadly seamed; large and thoughtful brown eyes; finely chiseled nose. Moustache and beard reddish-brown. White ruff in rolling and open folds. Dark costume of rich material.

Inscribed at upper left: 1585; *at upper right*: AETA 34.

A painting by this artist in the museum at Antwerp is signed: "Adrianus Thomae Keii, fecit, 1575."

PETER PAUL RUBENS

Flemish: 1577—1640

Mrs. H. P. Stromberg

563—*PORTRAIT OF AN OLD WOMAN*

(*Said to be the artist's mother-in-law*)

$600.

(Panel)

Height, 19¾ *inches; width*, 16 *inches*

Head and shoulders, to front, the head turned very slightly to the sitter's right, the sunken and filmy eyes directed upon the observer. A woman of hard-working life and rugged features now seamed, with the hollowed cheeks and retracted lips of toothless age, yet preserving on her cheeks the flush of rosy color. A high and strong light on her features from directly above. Gray hair bound by a white band; white underwaist and lace collar-edging coming to view within her plain and simple jacket of dark olive tones. Dark background.

JEAN FRANÇOIS DE TROY

French: 1679—1752

564—*L'AMOUR* A. Ackerman

3/00

Height, 16 *inches; width*, 11½ *inches*

On a marble seat at a fountain enclosure within a French park, two lovers are enjoying a tryst, the young lady in a rose-pink gown and a white lace cap tied with blue ribbon, who is partly reclining, and the youthful beau more soberly clad, in court clothes, leaning toward her with ardent declarations. They are admonished by a sympathetic lady who leans over a balustrade giving upon their retreat, with a cautionary gesture and the suggestion of other presences in the green forest.

CASPAR NETSCHER

DUTCH: 1639—1684

N. F. Laparte

565—*PORTRAIT OF A NOBLE*

275.

Height, 20¼ *inches; width*, 17 *inches*

PORTRAIT nearly at full length of a man of importance with large features, and a smile of somewhat cynical suggestion, seated on a terrace in a formal park and facing the observer. He wears a huge periwig, elaborate white lace neck cloth, and a great cloak-mantle of cerulean velvet with heavy gold embroideries and golden-orange lining. In the background a drapery of dark golden tones, and in the landscape of the park architecture, statuary and sunflowers.

FRENCH SCHOOL

EIGHTEENTH CENTURY

A. Wallenberg

566—*PORTRAIT DE MADAME LA COUR*

(Oval)

410.

Height, 20¾ *inches; width*, 16¼ *inches*

BUST portrait of a fair and smiling and rose-cheeked young matron with dark eyes and brows, and high and abundant powdered coiffure decked with a spray of pink blossoms. Figure slightly to left, she turns her head to face the observer. Décolleté gown of white lace over a red fabric, with a pink rose at the corsage. Olive-gray background.

(*A pendant to the succeeding canvas*)

FRENCH SCHOOL

EIGHTEENTH CENTURY

" "

567—*PORTRAIT DE MONSIEUR LA COUR*

(Oval)

425.

Height, 20¾ *inches; width*, 16¼ *inches*

BUST portrait of a man past middle age, of warm complexion and the life-time seams of a genial firmness, and intent dark blue eyes, in a gray peruke curled above the ears. Figure to right, face three-quarters front. Red coat with a slight ornamentation of gold embroidery at the edge, waistcoat of the same color, and white neckcloth and *jabot*. Olive-gray background.

(*A pendant to the preceding canvas*)

(Attributed to)

J. B. SIMÉON CHARDIN

French: 1699—1779

Amos Pinchot

568—*STILL LIFE*

300

Height, 21¾ *inches; width,* 18 *inches*

On a creamy stone balustrade in a garden some pomegranates and red-faced apples, a lemon, a green pear and a tangerine are lying, in bright sunshine. One of the pomegranates, on top of its neighbors, is divided into halves, revealing the luscious interior. Moss forms a bed for the apples. In the background and the shade appear large purple grapes and the green leaves of the vine, and in a standing cup of crystal glass a bouquet of simple flowers.

AERT VAN DER NEER

DUTCH: 1603—1677

Arthur Ioe

569—*LANDSCAPE IN MOONLIGHT*

250.

(Panel)

Height, 13¼ *inches; length*, 18¾ *inches*

SUBURBS of a town at the border of the sea, with gabled cottages amid tall trees at the left and a high building on a point in the middle distance. In the foreground huge tree-logs, and some cattle standing and lying down, near the edge of the tide. Toward the right the sea, with the moon just emerging from clouds at the horizon, its rays reflected from the water and its light penetrating to the houses among the trees.

Signed in monogram at the left.

Certified as a veritable Van der Neer, by Hofstede de Groot.

PHILIPPE DE CHAMPAIGNE

FRENCH: 1602—1674

Mrs. A. Luyks

570—*PORTRAIT OF A MAN*

(Oval)

275.

Height, 22¼ *inches; width*, 18½ *inches*

HEAD and shoulders of a man perspicacious and complacent, with dark blue eyes, and gaze sharply scrutinizing, eyes and features expressing a smile of prescience and a tolerant if a bit cynical humor. He faces the right three-quarters front, in a strong light from the left, and is wrapped in a rich black cloak falling loosely about his shoulders and seemingly held by his concealed arms folded across his breast. Deep and spreading white lawn collar with the tassel of its tying cord visible in front. Brown hair parted at the centre and falling in loose curls nearly to the shoulders; slight moustache and lip and chin tufts.

GIAN FRANCESCO MAINERI

ITALIAN: 1486—1504

J. H. Luistgaard

571—*CHRIST CARRYING THE CROSS*

210.

(Panel)

Height, 24¼ *inches; width*, 18 *inches*

THE Christ is depicted facing toward the left, three-quarters front, at three-quarters length, with head bent down and mouth partly open for breath, both hands clasping the Cross which rests heavily on His right shoulder, a nimbus above His head, which supports the crown of thorns. He is robed in crimson trimmed with black and lettered in gold, over a garment of old golden-brown ornamented in black.

(AFTER)

FRANÇOIS BOUCHER

FRENCH: 1703—1770

572—*VENUS COUCHÉE ET ENDORMIE PRÈS DE L'AMOUR*

William Foy

400.

Height, 18¾ *inches; length*, 26½ *inches*

VENUS unadorned reclines on a couch of white and blue draperies, her sleeping face in profile to the left and extended figure observed partly in back view. Her chestnut hair is tied with pearls and a blue ribbon, and pearls adorn her arm. Cupidon with golden hair and turquoise wings dozes at her side. Background of rose draperies.

JOSEPH SIFRIEDE DUPLESSIS

FRENCH: 1725—1802

G. Wallenberg

573—*PORTRAIT OF A MAN*

(Oval)

180.

Height, 25½ *inches; width*, 20¾ *inches*

A BROWN-EYED man of young middle-age, with short brown whiskers beside his ears and otherwise clean-shaven, wearing a powdered wig curled up at the sides; figure to right and face turned toward the front. He wears a light gray coat with darker vertical stripes and high fold collar, and a turquoise-blue waistcoat whose lapel tips come to view at the sides of his white lace *jabot*.

FRENCH SCHOOL

EIGHTEENTH CENTURY

Donald Brown

574—*PORTRAIT OF A MAN OF RANK*

180. *Height*, 25¾ *inches; width*, 21 *inches*

HALF-LENGTH, facing the left, three-quarters front; right hand brought to breast and fingers inserted within golden toned coat, just below the insignia of an order in red. A smooth faced man with large and genial brown eyes, and lips parted in a smile. White stock and conspicuous *jabot*, and about the neck also the loose folds of a black velvet ribbon. Ermine-lined crimson mantle. Neutral grayish background.

UNKNOWN

DANISH SCHOOL(?)

J. H. Luistgaard

575—*PORTRAIT OF A SMILING MAN*

110. *Height*, 26 *inches; width*, 21 *inches*

BUST portrait of a close shaven man, mature yet youthful, in a great wig of soft dark gray, smiling genially upon the observer. Figure to right, face three-quarters front. A man of parts and importance, in rich apparel, his blue-lined buff coat embroidered in red and gold and enclosed in the folds of a crimson mantle, and down his chest a white lace *jabot*. Light from the left; dark background.

SIR THOMAS LAWRENCE, P.R.A.

English: 1769—1830

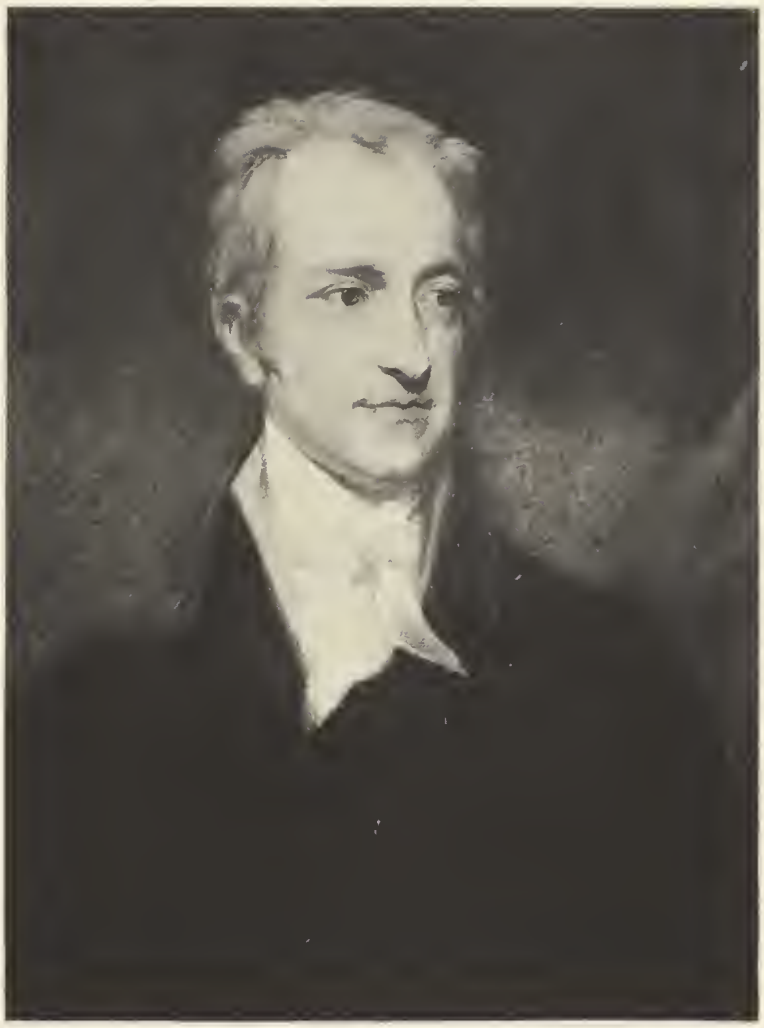
H. H. Parke. agt.

576—*PORTRAIT OF A MAN*

Height, 24 *inches; width*, 18 *inches*

1550

Bust portrait of a man youngish in features, with carelessly dressed gray hair, figure to the front and face turned slightly to his left. He is of warm complexion, smooth shaven, with quiet blue eyes, and wears a blue coat with gray collar, a high-collared mauve-gray waistcoat, and a white neckcloth loosely tied. Reddish background.



(Attributed to)

JOHN HOPPNER

English: 1759—1810

R. Stanley

577—*PORTRAIT IN WHITE AND BLUE*

300 . *Height*, 30 *inches; width*, 25 *inches*

A young lady sitting rigidly erect yet wholly at ease is portrayed at half-length, facing the left, three-quarters front. She is clad entirely in white, her waist bound by a deep belt of greenish turquoise-blue and otherwise strapped in the same color, which also borders her collar, and she wears a tall and spreading white lace cap which is trimmed with a turquoise ribbon tied in a bow. Dark background.

SAMUEL COTES

English: 1734—1818

John Bass

578—*PORTRAIT D'HOMME, TRICORNE SOUS BRAS*

125. *Height*, 30 *inches; width*, 25 *inches*

Half-length and facing front, head turned very slightly to his right, and eyes on the observer, with a merry twinkle. A middle-aged man with gray wig rolled and expanded above his ears, white stock and *jabot*, steeply sloping shoulders, and clad in a light gray coat and waistcoat. Under his left arm his black cocked hat.

Sold at Christie's, London.

JOHAN VAN DER BANCK

English: 1694—1739

E. F. Albee

579—*PORTRAIT OF KATHARINA AFFLECK*

625.

Height, 30 inches; width, 25 inches

Half-length, painted within an oval on a rectilinear canvas. A fair young woman with violet-gray eyes and delicately tinted cheeks, her golden-chestnut hair abundant and curled and adorned with pearls. She looks directly at the observer. Clad in a blue gown with low corsage, lace edged, and tucked-up sleeves revealing white undersleeves; about her a mantle of rich yellow. Olive background. Inscribed at lower left: "KATH: AFFLECK. Born Feby. 1718/9; married Wm. Metcalfe, Esqr.; died May, 1760."

(Attributed to)

HYACINTHE RIGAUD

French: 1659—1743

O. Bernet. Agt.

580—*PORTRAIT OF A COURTIER*

270.

Height, 31½ inches; width, 25½ inches

At half-length, figure to left, face three-quarters front; white periwig. Said to be a likeness of Philbert Orri, Minister of State. Dark grayish velvet coat and cloak, trending to black; star and dove of the order of St. Esprit; blue ribbon below; neckcloth of elaborate white lace, falling low and broadly spread across the chest. Neutral grayish background.

SIR THOMAS LAWRENCE, P.R.A.

English: 1769—1830

Mrs. Frank Billings

581—*PORTRAIT OF A YOUNG LADY*

2100.

Height, 30¼ *inches; width*, 25 *inches*

Figure to the front, face turned slightly toward her right shoulder, and pale blue eyes directed somewhat downward. Dark and rich brownish hair dressed with many curls, its abundance enhancing the beauty of her face, the irregularity of the curls and waves yielding numerous light reflections. Rose cheeks of England. Décolleté gown of dark material with sleeves in loose folds. Over her shoulders a light filmy scarf.

FRENCH SCHOOL

SEVENTEENTH CENTURY

Mrs. E. D. Faulkner

582—*PORTRAIT DU ROI SOLEIL*

180.

(Oval)

Height, 31½ *inches; width*, 26½ *inches*

LOUIS LE GRAND at a little less than half-length, to left, three-quarters front. In great dark brown periwig. Ermine mantle with rich azure lining embroidered with the fleur-de-lys in gold. Neckcloth of elaborately wrought white lace falling down the chest to a golden and jeweled collar, or broad chain, with the emblem of the St. Esprit pendent.

JOHN OPIE

ENGLISH: 1761—1807

J. F. Lehman

583—*PORTRAIT OF A YOUNG LADY*

Height, 30¼ *inches; width*, 25¼ *inches*

150.

SEATED, at three-quarters length, bust to front and limbs crossed toward the left, and gracious face turned full upon the observer. A handsome young woman of regular features, with dark eyes, and black hair parted at the centre and dressed in curling waves, brought down over her temples and concealing her ears. Light creamy or buff-écru gown, with small and fluffy white lace collar, below which a small old-rose scarf is rolled and loosely tied. Right elbow resting nearly at shoulder height on a chairback and the hand lowered and clasping the left hand, which is brought across her lap to meet it. Conventional atmospheric background.

(Attributed to)

NICOLAS LARGILLIÈRE

French: 1656—1746

Mrs. E. D. Faulkner

584—*DAME AU MANTEAU ROUGE*

925.

Height, 33 inches; width, 26¼ inches

Three-quarters length standing figure of a young lady with powdered hair, figure to right, and head turned slightly to left, with blue eyes bent upon the observer. Sprigs of flowers adorn her high-dressed hair, a long curl of which is brought forward over her right shoulder, and a red carnation decks the low corsage of white lace. Tight bodice of golden-yellow adorned with pearls and other jewels, and an outer waist of light material. Over her shoulders and concealing both arms a scarlet mantle, whose folds with those of the waist reflect shimmering lights. Conventional landscape background.

(School of)

FRANÇOIS BOUCHER

French: 1703—1770

Dr. L. Rast

585—*ALLEGORICAL COMPOSITION: DOOR PANEL*

150.

Panel rectilinear, height 31 inches; width, 23½ inches: painting oval, vertical diameter 22¼ inches; horizontal, 18¼ inches

Youthful and handsome female figure in classical robes and coiffure, to right, three-quarters front, face in profile as she leans her head toward a cupid perched at her left shoulder, and with him reads a scroll—a quill held in her left hand. Doves at one side of and below the group. In gray heightened by white lights; light grayish background. Angular ground brown.

MELCHIOR D'HONDECOETER

DUTCH: 1636—1695

586—*STILL LIFE* P. J. Knobloch

310. *Height*, 29 *inches*; *width*, 27 *inches*

IN a soft and diminishing light from the left, against a dark gray-greenish background of forest depths, a group of game birds destined to man's appetite and the color-sensitiveness of his eye lies on a sandy stone plinth gray in tone, lying upon grayish ground whose moist surface yields reflections. Gray and sandy-brown and rich red the plumage of the birds, and back of them baskets against the bifurcate trunk of a tree. In the foreground a horn with purple cord and tassels, and in isolation a single detached feather.

Signed on the stone, at centre, M. D'HONDECOETER.

From the Galerie Sedelmeyer, Paris.

JEAN FRANÇOIS MILLET

FRENCH: 1815—1875

Bernet, agt.

587—*HOMEWARD FROM THE FOREST*

575.

(Crayon)

Height, 22¼ *inches; width,* 16½ *inches*

IN a bleak indefinite landscape a young French peasant woman is depicted walking sturdily homeward after a day fagot gathering in the forest. She is passing toward the right, bent under a heavy backload of fagots, their binding stick held in her left hand against her right shoulder, which she braces by bringing her right hand to rest against her hip. Accompanying her, her little girl walks ahead, also observed in profile, and carrying baskets.

Signed at the lower left, J. F. M.

From the Haro Collection, Paris.

ANDERS ZORN

SWEDISH: 1860—1920

S. F. Steiner

588—*ZORN AND HIS WIFE*

825.

Height, 12¼ *inches; width*, 8 *inches*

Etching. Asplund, No. 43. Second state of two. Signed in pencil,—ZORN. Fine Impression, on Dutch paper, in perfect condition.

ANDERS ZORN

SWEDISH: 1860—1920

William Fox

589—*MR. AND MRS. FURSTENBERG*

250.

Height, 7¾ *inches; length*, 11 *inches*

Etching. Asplund, No. 97. Third State of three. Signed in pencil,—ZORN. Good impression, on Dutch paper, in perfect condition.

ANDERS ZORN

SWEDISH: 1860—1920

590—*RÊVE D'AMOUR* F. V. Chappel

600. *Height, 8¼ inches; width, 5 inches*

Etching. Asplund, No. 14. Only State. Signed in pencil,—ZORN. Fine Impression, in sepia ink, in perfect condition. Pencil dedication on lower margin,—"To C. R. Lamm." Of the greatest rarity.

It is not so mentioned in Asplund's catalogue, but the artist himself, who presented it to Mr. Lamm, stated that only two proofs (of which this is one) were taken.

PAOLO VERONESE

VENETIAN: 1528—1588

S. Schiffer

591—*BIBLICAL COMPOSITION*

(*From the Book of Esther*)

300.

(Drawing)

Height, 10½ *inches; length*, 14 *inches*

A SKETCH in ink for a painting done in 1556 for the Church of San Sebastiano in Venice, which houses notable works by Veronese and also his tomb. In a court of the great palace of Ahasuerus, at the top of some steps, the king stands at the right, having arisen from a throne, and extends his sceptre toward Esther, who has found favor in his sight. She is at the left, and almost swoons in the arms of her women. Back of Ahasuerus are his chamberlains and attendants, the group extending down the steps to the foreground, near the centre of which are two dogs, one standing, the other lying down.

(School of)

FRANÇOIS BOUCHER

French, 1703—1770

William Fox

592—*NUDE STUDY*

240.

(Pastel)

Height, 9 *inches; length*, 11½ *inches*

In seated posture on casual draperies, a young woman is portrayed facing the left, with legs lightly extended and crossed at the ankles, and shoulders three-quarters front, the nude figure in red crayon. She has yellowish-red hair and her head is poised lightly toward her right shoulder, her face appearing in profile. Draperies in white and blue, with diaphanous folds enclosing her elbows.

FRANÇOIS BOUCHER

E. F. Bonaventure

593—*LA TÊTE DE FLORE*

(*MADAME DESHAYES*)

325.

Height, 15⅝ *inches; width*, 12¾ *inches*

Aquatint, in colors, retouched in crayons. Engraved by Louis Marin Bonnet, after François Boucher. Beautiful Impression, margins trimmed to engraved surface. Said to be retouched in crayon by Boucher himself. Reproduced in French Colour-Prints of the Eighteenth Century, by Malcolm C. Salaman. Extremely Rare.

Expertised by Gaston Neumans, Paris.

ROSALBA CARRIERA

VENETIAN: 1675—1758

William Fox

594—*PORTRAIT OF A YOUNG LADY*

(Pastel)

625.

Height, 23½ *inches; width*, 19½ *inches*

SEATED and inclining slightly toward her right with elbow support a fair young lady with hazel eyes and delicate cupid's-bow mouth faces the observer from a nebulous atmospheric background. She appears at half-length, her left arm crossed before her partly exposed breast and the hand reaching into an assemblage of fruits and flowers apparently supported within her right elbow. Her sleeveless gown of filmy material, buff and grayish, is enfolded within a mantle of deep blue.

Authenticated by Gaston Neumans, Paris.

JEAN BAPTISTE PERRONNEAU

French: 1731—1796

E. Akerman

595—*PORTRAIT OF MONSIEUR SARAZIN OF BORDEAUX*

1800.

(Pastel)

Height, 23¾ *inches; width*, 20¼ *inches*

At less than half-length, standing, to left, three-quarters front. A man of large features and a fresh complexion, with blue eyes, and a wig straight over his forehead and waved over his ears. Coat and waistcoat of old-rose with shimmering lights, and white stock and *jabot*. Neutral gray background with a lighter radiance about the head.

GIOVANNI BATTISTA TIEPOLO

VENETIAN: 1696—1770

S. A. Powell

596—*PROJET DE PLAFONNAGE*

225.

Diameter, 18 *inches*

AN allegorical composition for a ceiling, depicting fourteen principal and auxiliary figures, against a *bleu-de-ciel* ground billowing with vaporous white cumuli. At the centre, Time, a male figure nude and winged, with flying crimson mantle, above and below him symbolical female figures, draped, at one side a celestial herald, and attending all numerous amorini. On square canvas with brown background.

GUILLAUME THOMAS TARAVAL

FRENCH: 1701—1750

William Fox

597—*HARVEST*

575

(Oval)

Height, 15¾ *inches; width*, 13¾ *inches*

COMPLETED sketch for an over-door. At the foot of two trees with green foliage, whose gray and leaning trunks bend together, a group of half a dozen cupids idle or sport with and among sheaves of ripened grain, on a broken yellow-sandy earth bank. In the background, green trees, under a hazy sky of light clouds.

Signed at lower centre, TARAVAL. Inscribed on back: FAIT EN SUEDE LE 27 JUIN, 1747.

PAULUS MOREELSE

Dutch: 1571—1638

Clara Block

598—*YOUNG LADY COMPLETING HER TOILET*

650.

(Oval)

Height, 34½ *inches; width*, 21 *inches*

Portrait of an oval featured and plump young lady pleased with her appearance and looking up from her mirror to the spectator before adjusting a pearl eardrop, which she holds in her right hand beside her face, at eye level. She is seated at a dressing table, facing the left, three-quarters front. She wears a rose gown, décolleté, with white lace collar which overlaps an emerald wrap draped about her shoulders, and pearls encircle her neck and one wrist.

PIERRE MIGNARD

French: 1610—1695

A. Bernet. agt

599—*LA DAME AU PETIT CHIEN*

450.

Height, 27 inches; length, 32¼ inches

Portrait of a round faced court beauty with pink cheeks and blue eyes, and brown hair dressed in a multiplicity of ringlets, seated on a divan and facing the spectator, leaning lightly upon her left elbow which rests on gold-tasseled cerulean cushions. She wears a pearl necklace and ear-drops, and a broadly décolleté and loose waist, white with white lace trimming and reinforced by an outer waist of royal blue embroidered in gold and caught up with pearls. In her lap a pet dog. Drapery and palace garden background with figures.

SIR PETER LELY

English: 1618—1680

A. Olivotti and Co.

600—*JEUNE HOMME AU CHIEN*

575.

Height, 33¼ inches; width, 26¾ inches

Three-quarters length figure, to right; a young gentleman of delicately refined features, beardless, head turned toward his right shoulder and dark eyes on the observer. A strong light from the left strikes his face. He wears an abundant light chestnut periwig with a fine simulation of natural curls, falling about his voluminous mantle of rich dark green, one golden tassel of the mantle's cord lying before his shoulder. A few buttons of his light brown coat and the front of his white lace collar come into view. At the right a favorite hound looks up at him. Background the corner of a massive stone building and a conventional sunset landscape.

ALEXANDRE ROSLIN

SWEDISH: 1718—1793

A. Wallenberg

601—*PORTRAIT OF A LADY*

800.

Height, 35½ inches; width, 28½ inches

PORTRAIT at three-quarters length of an affable young lady, seated and facing the right, three-quarters front, her violet eyes upon the observer. She wears a silk gown of delicate wave-line stripes, low corsage and lace edging, and her neck is encircled by three strands of pearls. Her white lace winged cap trimmed with turquoise-blue velvet is bound by a black lace scarf knotted at her breast. Short sleeves with lace edging. Left hand in her lap, right resting lightly on the arm of her chair and a dark emerald drapery.

From the Duchesse de Talleyrand Collection.

Expertised by Jules Feral of Paris, and by Dr. Axel Gauffin, curator of the Stockholm Museum.

(Attributed to)

HYACINTHE RIGAUD

French: 1659—1743

Count Sparre

602—*PHILIPPE OF ORLEANS*

225.

Height, 36 *inches; width*, 25¾ *inches*

In pose of pride he is presented, at three-quarters length, to left, three-quarters front, august and smiling glance downward, and a bit sardonic; left forearm resting on a balustrade. Huge soft-gray periwig. Doublet a luscious apricot hue, warm and rich in tonal surface, over a loosely fitted white lawn undervest with collar. Blue ribbon and the dove of the St. Esprit. Gray-black mantle.

JEAN BAPTISTE LEMOINE

French: 1704—1748

Alfred Allen

603—*GLORIFICATION DE VENUS*

1000

Height, 28½ *inches; length*, 37¼ *inches*

In an ideal romantic landscape a central mound, and Venus reclining on it, facing the observer. She wears a light canary hued filmy tunic and rests on a rose drapery. Psyche and a nymph, nude, assisted by two cupids, are crowning and draping her with garlands of rich flowers, the group in a broad light. In the partial obscurity of shadow, among reeds beside a stream at the lower left, the nude half-figure of an aged man, with white beard and hair, looking up in veneration—Time or a river god. Back of the figures on the mound, dense beeches in autumn coloring, and beyond them, seen through rifts of the foliage, the tops of tall green cypresses. Blue and clouded sky with a tinge of sunset glow.

NICOLAS LARGILLIÈRE

FRENCH: 1656—1746

C. Bernet. agt.

604—*PORTRAIT OF A LADY*

650.

Height, 25½ *inches; width*, 20½ *inches*

SEATED in a high-backed carved gilt armchair upholstered in dark emerald velvet, a matron stout and of gay disposition looks with happy eyes at the spectator—a personified expression of ready social affability. She wears a gown of warm burnt orange hue, with low corsage of white lace and voluminous sleeves, and is partly enfolded in a mantle of royal purple. She sits "bolt upright" on the edge of her chair, left hand on her knee, right arm resting on a wainscotting and in the hand a green sprig. At her elbow a decorated porcelain jar holding a rosy bouquet. Conventional landscape background.

Authenticated by Mr. R. Pillot, Paris.

MME. VIGÉE-LEBRUN

FRENCH: 1755—1842

H. H. Parke. Agt.

605—*PORTRAIT OF THE GRAND DUCHESS ELIZABETH OF RUSSIA* (*Later Empress*)

4/100.

Height, 31½ *inches; width*, 25¼ *inches*

A FAIR young woman with delicately rosy cheeks, blue eyes large and smiling, and an abundance of wavy and curling golden-blond hair is portrayed at a little more than half-length, facing the left three-quarters front, her lightly crossed hands and folded arms resting against the arm of a red upholstered sofa trimmed with gold fringe. She is gowned in white and lilac-gray showing faint purplish shadows, a white scarf circles her neck and is entwined in her hair, and she wears a gold neck chain of three strands. Olive-gray background.

"I painted her standing, in full Court dress, arranging some flowers near a basketful of others.

"When I had done her large portrait, she had another done for her mother, in which I painted her leaning against a cushion, with a diaphanous violet wrap."

Mme. Vigée-Lebrun in her Souvenirs, *relating her visit to St. Petersburg in* 1795.

The Grand Duchess Elizabeth, of whom she is writing above, had been married in 1793 to the Grand Duke Alexander, who later, after the murder of his father, became the famous Czar Alexander I of Russia. The Grand Duchess before her marriage was a princess of Baden.

ANDERS ZORN

Swedish: 1860—1920

William Lounguet

606—*AFTER THE BATH: A STUDY*

Height, 32 inches; width, 23¾ inches

8400.

Standing figure of a Titian-haired, plump young woman, nude, to right three-quarters front and inclined head in profile to the right, drying her skin with a white towel, right arm across her breast and left arm upraised and extended. Back of her a dark-haired young woman seated, observed in back view nude to the waist, and in a half-light. A full light from forward and the left illumines the standing bather and is met by the light entering the room broadly through two lightly curtained windows in the background wall of the room and shimmering on the softly polished floor.

Signed at the lower left, Zorn, New York '94.

(*Illustrated*)

WILHELM LEIBL

GERMAN: 1844—1900

John Henry

607—*PORTRAIT OF AN OLD WOMAN*

775.

Height, 11 *inches; width*, 9¼ *inches*

HALF-LENGTH, facing slightly to the right. A gray-haired woman with wrinkled face and sunken cheeks but some vigor of expression, her head bound in a black cap with heavy folds draped back of her shoulders, which have the protection of a green plaid shawl. She wears a brownish dress, over a plain white scarf which enfolds her throat.

Signed at the upper right, W. LEIBL.

Expertised by Lothar Megendorfer and L. Faustner, fellow students and painters.

JAN VAN GOYEN

Dutch: 1596—1656

Jos. Brummer

608—*LANDSCAPE WITH FIGURES*

375.

(Panel)

Height, 14¾ *inches; length*, 19½ *inches*

An agricultural and sylvan countryside of intimate nooks and far reaches is presented. At left in the middle distance a high hill surmounted by massive ruins, a structure in red. At the hill's foot an encircling path, with figures tramping or in conversation, the path bordering a river which winds through a distant valley on the right, where castellated buildings disclose themselves, and green fields and wooded hillsides. In the foreground, on the hither side of the river, which is crossed by a rustic footbridge, three more figures of a rural population are seen.

FRANCESCO GUARDI

VENETIAN: 1712—1793

E. J. Tyler

609—*LANDSCAPE AND FIGURES*

450.

Height, 18¼ *inches; length,* 26 *inches*

UNDER a brilliant, warm and soft light from a declining sun, and a blue sky swept by clouds of varying tones, a hilly and broken landscape is presented bordering a placid river which flows across the picture. On the low foreground bank two men are at work with poles and a man and a woman are walking at the stream's edge, the woman carrying a basket of linen on her head. In the stream are two figures in a sandola. The farther bank rises abruptly at left in mounds topped by gnarled trees, and to right in the distance rounded trees, tall ruins and lower buildings appear near the water's edge.

From the Goldschmidt Collection, Frankfurt, 1917.

Authenticated by Giuseppe Fiocco, Venice.

JACQUES LOUIS DAVID

FRENCH: 1748—1825

A. M. Bing

610—*PORTRAIT OF PROFESSOR SALVAGGI*

800.

Height, 24 *inches; width*, 19½ *inches*

BUST portrait of a clean shaven man of large features, with deep-sunken reflective eyes of light brown, and chestnut hair curly and showing various lights, and carelessly brushed. He faces the right, three-quarters front, in a full light bland but warm. White stock and waistcoat, and dark green shawl-collared coat, with a bit of a red scarf between the coat collar and stock.

Expertised by G. Sortais, official Paris expert "près le Tribunal de la Seine."

BARTHOLOMEUS VAN DER HELST

Dutch: 1613—1670

A. Rothbart

611—*PORTRAIT OF A GENTLEMAN*

(Panel)

+75.

Height, 21 *inches; width,* 16¾ *inches*

Head and shoulders of a nervous, intent man, with red hair falling below his broad white lace collar, which is tied with a cord finished with white tassels. His set features show warm color and he wears a close-clipped sandy moustache and small chin tuft. His closely buttoned but loose fitting coat is black, and he faces the right, three-quarters front. Dark background.

Expertised by Pol de Mont, of the Royal Museum of Fine Arts, Antwerp.

JAN VAN RAVESTEYN

DUTCH: 1572—1657

W. H. Parke, agt.

612—*PORTRAIT OF A LADY*

800.

(Panel)

Height, 27¼ *inches; width,* 21½ *inches*

HALF-LENGTH, seated, face and figure slightly to the left. A suave young matron, slightly whimsical of expression, with dark brown eyes and faint eyebrows, and pinkish cheeks. Light brown hair dressed with pearls; pearl earrings and necklace, and a double rope of pearls supporting a golden pendant. Black gown with figured ornamentation, and a deep and elaborate collar of intricately worked white lace, which extends to below her shoulders and all across her breast, fitting tightly at the neck. Dark background.

Signed at the upper right, JR (*monogram*) 163...

From the Galerie Sedelmeyer, Paris.

NICOLAS LARGILLIÈRE

French; 1690—1743

E. F. Albee

613—*PORTRAIT OF A GENTLEMAN*

3900.

Height, 31¾ *inches; width*, 25¼ *inches*

Portrait at once bold and sympathetic of a fine looking young man with large brown eyes and an affable expression and the bloom of health, figure to left and face three-quarters front. He wears a large gray periwig, a coat of vague emerald with a fine white lace collar, and is enwrapped in the full folds of a rich red mantle. He appears at half-length before a conventional and indeterminate landscape background of dark neutral tones.

Signed at left, well above the bottom, N. Largillière.

Expertised by Gaston Neumans, Paris.

BERNHARD STRIEGEL

GERMAN: (*circa*) 1461—1528

C. T. Ensberg

614—*PORTRAIT OF A YOUNG NOBLEMAN IN PLUMED CAP*

2200.

(Panel)

Height, 13 *inches; width*, 9 *inches*

HALF-LENGTH figure of a man of large features, clean shaven, and with reddish-blond hair banged, and at the sides of his face worn long in finely curled strands which reach to his shoulders. He wears a black cap of the fifteenth-sixteenth century type, girdled with red flowers and supporting overhanging white plumes. He is facing the left, three-quarters front, with a most serious expression, and in his left hand which is held across his breast carries daintily between thumb and ringed forefinger a small bouquet. He wears an orange cloak heavily trimmed with black, over a thin tunic of light material in rose and white, adorned by a white dove with spread wings. Red background, with 1 5 0 2 in ornamental figures at the upper left.

Certified by Dr. M. T. Friedländer, Kaiser Friedrich Museum, Berlin, who declared it very valuable, being of early date; the museum has none so early.

PETER PAUL RUBENS

FLEMISH: 1577—1640

C. F. Swenson

615—*PORTRAIT OF A YOUNG MAN*

$100.

(Panel)

Height, 19½ *inches; width*, 16¼ *inches*

HEAD and shoulders of a youth who is sprouting a moustache, lip tuft and the suggestions of a beard, with reddish hair, raised eyebrows and a scarred forehead. He faces the right, three-quarters front, and gazes with the aspect of a scowl at the spectator. Figured black velvet tunic and brown sleeves. Neck encircled by a ribbon-fluted white ruff. Dark background.

Inscribed at right, above eye-level: A P 16... AETATIS ..

From the Collection de Cornelissen, Brussels, March 29-30, 1891; *No.* 78.

Expertised by Dr. Bode, in 1916, *who says it was painted between* 1613 *and* 1615.

Reproduced in Emile Verhaeren's "Rubens," 1917.

JACQUES LOUIS DAVID

French: 1748—1825

Lewis and Simmons

616—*PORTRAIT OF MONSIEUR SEDAINE*

575. (*Michel Jean Sedaine, French dramatist,* 1719-1797)

(Oval)

Height, 21¼ *inches; width,* 17½ *inches*

Bust portrait of a middle aged man of dramatic aspect, figure to left, face turned three-quarters front, right hand brought to the wide lapel of his coat at the breast. He is clean shaven and his gray hair is brushed straight back from his high forehead and shows curls above the ears and at the back. Blue eyes bent quizzically upon the observer. Gray coat with broad collar, and a glimpse of a soft white lace collar or neck cloth. Neutral grayish background with a hinted warming of dull mauve.

Certified by Mr. G. Sortais, official expert of Paris, "près le Tribunal de la Seine."

Exhibited at the "Exposition David et ses Élèves," at the Palais des Beaux Arts in Paris, 1913, *and at other public exhibitions.*

SIR ANTHONY VAN DYCK

FLEMISH: 1599—1641

A. Schmidt

617—*PORTRAIT OF THE PRINCE D'ONEGLIA, OF THE HOUSE OF SAVOY*

3600.

Height, 25½ *inches; width*, 21 *inches*

PORTRAIT head (the armored torse lightly brushed in, with suggestive coloring) of a handsome man with finely chiseled features, in a vigorous youthful maturity, facing the left, three-quarters front, with assured eyes directed upon the spectator. He is of warm complexion, with dark hair, upturned moustache and small chin beard, and he wears the high fluted ruff of his period, painted in a soft white. Dark background. Painted in Palermo, 1624; the original of the Dulwich Gallery three-quarters length portrait in armor.

FRANS HALS

Dutch: 1580—1666

L. Bergner

618—*PORTRAIT OF A LADY*

(Panel)

6/00.

Height, 25¼ *inches; width*, 17¾ *inches*

Half-length seated figure of a woman in black apparel of rich texture, facing the spectator and slightly to the left, before a reddish mahogany toned background, lunetted. She has a thin face with rose touched cheeks, brown eyes, and her dark hair is brushed smoothly from her high forehead to vanish in a tight white cap. She wears a deep ruff of ribbon fluting, gold bracelet and rings and white lace cuffs. Her right hand comes to view held before her chest.

Signed at the left, midway, FH (*monogram*).

Hofstede de Groot declares that the panel, which he considers a masterpiece, was painted around 1616, and being one of those early paintings which disappeared, is probably the earliest example of Hals' work known to us.

PETER PAUL RUBENS

FLEMISH: 1577—1640

A. Schmidt

619—*PORTRAIT OF PHILIP RUBENS*
(*Brother of the Painter*)

7500.

(Panel)

Height, 27 *inches; width*, 19½ *inches*

HEAD and shoulders portrait of a man of definitely modeled features, broad and bulbous of forehead, slender nose and sensitive mouth, dark eyes set well back. Reddish-chestnut hair worn at generous length, full in volume and brushed at once with freedom and with care. Moustache and chin beard of similar hue, worn in the contemporaneous fashion (*mode* Louis XIII). He wears a white collar, down-turning and broad, a dark brownish doublet and a black cloak, thrown back to the shoulders. He faces the right, three-quarters front.
The portrait shows Venetian influences and in France has been credited to the period of Rubens' return from Italy, in his 30's, the conjecture there being made that it was a self-portrait. That assumption was later corrected.

Expertised by Max Rooses, Antwerp, 1912.

Expertised by Hofstede de Groot, 1912.

Expertised by Dr. Wilhelm Bode, 1918.

HERMENSZ REMBRANDT VAN RYN

DUTCH: 1606—1669

Gust Ad. Berger

620—*SELF PORTRAIT*

(Panel)

31000.

Height, 24¼ *inches; width,* 18¾ *inches*

REMBRANDT limned by himself as a young man, observed at less than half-length, with figure to right, and face turned toward his right shoulder, to look squarely upon the spectator, his brown eyes revealing a scrutinizing and direct gaze. An incipient moustache sprouts from his youthful lip, and his abundant hair of chestnut tones, brushed loosely out, atop his head and at the sides, down to his neck, supplies in its semi-shadow the relief of a frame to his strongly illumined face. His coat is black, his neck is enwound by a scarf of neutral tones, in lieu of collar, and a gold chain draped over his shoulders supports a medallion or locket on his breast.

No. 552 *in C. Hofstede de Groot's "Catalogue of Dutch Painters," Macmillan & Co., London,* 1916; *vol. VI, p.* 273; *"Painted about* 1629." *Listed as in the R. B. Berens Collection, London.*

Exhibited at the Royal Academy Winter Exhibition, London, 1899, *when in the Berens ownership.*

From the R. B. Berens Collection, London.

Reproduced in Dr. Valentiner's "Klassiker der Kunst," page 31.

Dr. Bode, Part VIII, No. 547.

SIR ANTHONY VAN DYCK

FLEMISH: 1599—1641

E. Ackerman

621—*PORTRAIT OF A MAN*

2600.

Height, 28¾ *inches; width,* 24¼ *inches*

A YOUNG man of full face and studious, pensive aspect, clean shaven, with thick brown hair parted lightly over the centre of his forehead and falling in masses of curls at either side well below his shoulder tops. He is portrayed at half-length, figure to front and thoughtful face turned toward his left. His right hand is brought to the front of his waist. His rich costume is dark, with loose sleeves puffed with white about the forearm and ending in a lace wristband tied with a black velvet ribbon. Deep and broad "Van Dyck" collar of thin white linen, open at the throat, its cord and tassels hanging down. Neutral olive background.

From the collection of Mr. Robert Vinkin.

Expertised by Hofstede de Groot, The Hague; by Max Rooses, Antwerp; and by Gaston Neumans, Paris.

SIR ANTHONY VAN DYCK

FLEMISH: 1599—1641

C. Bernet. agt.

622—*PORTRAIT OF THE ENGRAVER PAULUS PONTIUS*

10300.

Height, 29½ *inches; width*, 24¾ *inches*

HALF-LENGTH portrait of a fine looking, clean-cut man, figure to left three-quarters front and head turned toward his left shoulder, across which he glances with alert smile at someone somewhat back of him and unseen by the spectator. He has wavy black hair brushed with studied carelessness from his brow, which is whitened by a high light while his features below are of warm complexion, almost swarthy, and he wears a slight curling moustache and small lip tuft. He is in rich black, with slashed doublet and slashed sleeves showing white silk, and wears a white overhanging collar and lace cuffs, and a loosely flowing black mantle. Neutral olive background.

Expertised by Dr. Bredius, by Max Rooses and by Gaston Neumans.

ALESSANDRO MAGNASCO

ITALIAN: 1681—1747

A. H. Beskon

623—*LANDSCAPE AND FIGURES*

350.

Height, 38 *inches; width*, 28½ *inches*

AT the left tall trees of green and brown foliage reaching high toward a dark blue sky largely filled with white clouds, which near the horizon are touched with color. In the middle distance a blue valley traversed by a river, and on the right mountains with Italian architecture at their foot. In the foreground, on the bank of a stream, wayfarers and bare-legged shepherds. Examples of Magnasco, who was the teacher of Guardi, are quite rare.

HYACINTHE RIGAUD

French: 1659—1743

D. Bernet, agt

624—*PORTRAIT OF CARDINAL FLEURY*

800.

Height, 32 inches; width, 24¾ inches

Half-length seated figure of a venerable and genial cardinal, slightly to right, with face almost full to the front, his skull cap just showing above his long and loosely brushed gray locks. He wears his cardinal mantle, its white ermine lining turned outward over his right shoulder and across his breast, and deep cuffs of ornate white lace. Soft olive-toned background.

Expertised by M. Wildenstein, Rue la Boëtie, Paris.

ABRAHAM BLOEMAERT

Dutch; 1564—1651

C. Bernet. Aat.

625—*GIRL PREPARING THE ROASTS*

725

Height, 45¼ *inches; width,* 36¼ *inches*

An affable round faced and smiling young Dutch girl dressed for work in the kitchen, with sleeves rolled up, appears at three-quarters length, standing, with figure to right and face turned to regard the spectator. She has paused in the task of unskewering and transferring a well roasted bird from a great spit, to add it to the company of other roasted meats which lie on platters in front of her, atop a low cupboard-table. She is dressed in a mauve-gray waist with white underwaist and collar, and a loosely-hanging white apron, or tucked-up overskirt, over a skirt of soft blue.

Signed at the lower right, AHam Bloemaert, Ao. 1647.

FRANÇOIS DESPORTES

French: 1661—1743

William Fox

626—*STILL LIFE*

950.

Height, 39¾ *inches; width*, 31½ *inches*

On a marble balustrade stands a richly elaborated urn, with a relief ornamentation of human figures and acanthus-leaf, knob and fluted borders. In it, a huge and multicolored bouquet of brilliant flowers. These include morning-glories and blue-bells, roses and poppies, and have attracted butterflies. At one side lies the body of a hare, and at the other a group of peaches and a basket of rich blue plums.

Signed at the right, midway, Desportes, 1715.

FRANÇOIS DESPORTES

FRENCH: 1661—1743

P. Lucemann

627—*STILL LIFE*

300. *Height*, 36½ *inches; width*, 29¼ *inches*

IN partial shadow the corner of a stone wall with overhanging vines and surmounted by an urn, and at one side a leaning tree. In front of it, in a soft light, the body of a freshly shot hare suspended by a hind leg, the shotgun, powder-horn and game bag at one side. At right two game birds that have fallen to the marksman, and below at the left a setter looking up at the hare. Over the wall a glimpse of early evening sky.

Signed at left, above the dog's head, FRAN. DESPORTES, 1701.

CHARLES ANDRÉ (CARLE) VANLOO

FRENCH: 1705—1765

C. Bernet, Agt.

628—*A LADY OF MUSIC*

550. *Height*, 42½ *inches; width*, 32 *inches*

THREE-QUARTERS length portrait of a lady, young, with light hair curled and powdered, seated facing the spectator. Painted as a copy of a framed oval portrait on a rectilinear canvas. The lady rests her left elbow on crimson cushions, the hand just touching a book of music held lightly in her right hand on her lap. Her head is inclined slightly to her right, and her dreamy eyes look into space. Low draped waist of soft greenish-turquoise note, with sleeves of pale yellowish tone, short and puffed, and bound by garlands. Flowers in her hair, at corsage and in her lap. Soft olive background with dark red drapery. Below the portrait proper, *trophées* of Cupid's arms and instruments of music, a canary perched thereon and regarding the lady, and another canary that has yielded its life.

Signed at the lower left, VANLOO, FC.

MICHIEL JANSZ VAN MIEREVELT

Dutch: 1567—1641

W. H. Seaman, agt.

629—*PORTRAIT OF A LADY*

(Panel)

3400.

Height, 28¼ *inches; width*, 24 *inches*

Half-length, seated, to left, three-quarters front. A Dutch lady of youthful middle age, and features a bit prim yet gracious, with bright brown eyes not belying smiling and sympathetic lips. Brown hair brushed primly back is glimpsed but briefly over the centre of her forehead, before her cap and encircling headdress of white lace, and she wears a double ruff. Dark gown of rich stuff with elaborate ornamentation, and a heavy gold chain which comes to view at her waist.

Pronounced by Hofstede de Groot in 1913 *an authentic and characteristic work of this artist.*

JEAN PESNE

French: 1623—1700

E. F. Albee

630—*PORTRAIT OF QUEEN LOUISA ULRICA OF SWEDEN*

2900.

Height, 39½ *inches; width,* 31½ *inches*

Three-quarters length, standing, with figure to front and head turned slightly toward her right shoulder. Large blue eyes and rosy cheeks, curled and powdered hair with a ringlet drawn forward over one shoulder, and a tiara of pearls and gold. White silk décolleté gown embroidered in gold, and ermine lined blue mantle embroidered with golden crowns. Her right hand lightly touches her mantle, and her left hand rests on a jeweled golden crown.

(*A pendant to the succeeding canvas*)

JEAN PESNE

FRENCH: 1623—1700

E. F. Albee

631—*PORTRAIT OF KING ADOLF FREDRIK OF SWEDEN*

2900.

Height, 39½ *inches; width*, 31¾ *inches*

THREE-QUARTERS length, standing, figure to left, face three-quarters front. The king, a large eyed, bright featured man with ruddy cheeks, wears a curled and powdered wig, and a white stock and black neck scarf appear above his gold studded dress armor. Left arm akimbo with hand at hip, his right hand holds the top of a mace which is poised on a chair in front of him. He supports an ermine lined royal purple mantle embroidered with gold crowns, and wears the Order of the Seraphim.

(*A pendant to the preceding canvas*)

ANDERS ZORN

SWEDISH: 1860—1920

632—*A PREMIÈRE* J. Aspegren

5700.

Height, 34 *inches; width*, 24½ *inches*

IN shallows of the sea, in a broad cove as indicated by a single projecting point of gray and reddish rocks distant on the right, a robust mother is giving her small boy his first lesson in out of door bathing, each untrammeled by bathing suit. They stand little more than ankle-deep in the water, whose languid ripples are iridescent in the sunset lights which glow softly on the nude flesh of the bathers, both of whom are back to the spectator. Horizon high and of delicate tones.

At lower right, '95.

JEAN BAPTISTE OUDRY

FRENCH: 1687—1755

633—*STILL LIFE* E. J. Lowries

225. *Height*, 36½ *inches; length*, 39¾ *inches*

STANDING against a gray stone wall is an outdoor garden table made of heavy timbers, and heavily boarded about the lower part of the legs to form a bin. In front of the bin a bushel basket heaped high with freshly gathered mushrooms, and on the ground around the basket onions, artichokes and cauliflower brought from the fields. Atop the table a plucked chicken at left, at the centre a blue and white bowl filled to overflowing with ripe peaches, and at right some dead game birds, for one of which a cat climbing out of the bin is reaching. Soft light from the left.

FRENCH SCHOOL

SEVENTEENTH CENTURY

Ehrich Galleries

634—*PORTRAIT OF A CHURCHMAN*

300. *Height*, 51½ *inches; width*, 38½ *inches*

NEARLY at full length, seated and facing the left, three-quarters front, and regarding the observer. A man of full features, with light brown hair thinning above the forehead but full and flowing back of the neck, and faint blond moustache and lip tuft. In white lace surplice and purple cape; white bands and gold pectoral cross. In his left hand and resting on his knee a red volume with gilt tooling. Drapery and bookcase background.

FRENCH SCHOOL

E. J. Lownes

635—*PORTRAIT OF A LADY*

250. *Height*, 55 *inches; width*, 41 *inches*

SEATED, portrayed nearly at full length, figure slightly toward the right, face with mildly curious eyes turned to the spectator. A lady of youngish middle age, with dark hair just beginning to show grayish tinges at the temples, a white lace scarf fixed in the headdress and drooping behind the head at either side. Rich plum-color gown, décolleté, trimmed with silver and white lace. Azure mantle with orris edging and golden-yellow lining shot with red.

JEAN BAPTISTE OUDRY

FRENCH: 1686—1755

636—*THE ATTACK* Milch Galleries

350.

Height, 49 *inches; length*, 68 *inches*

IN a shallow cove and among reeds, at the foot of the leaning trunk of a pollarded tree, some wild ducks of colorful plumage have been feeding and are frightened and making desperate efforts at flight, at the approach of a hawk that is swooping upon them. Farther astream are more ducks and a pair of white swans, and another hawk is descending upon them. Mountainous landscape and water background and darkening blue sky.

LUCAS CRANACH

GERMAN: 1472—1553

G. Y. Fuerth

637—*DEATH OF MARY*

(Panel)

$100.

Height, 62 inches; width, 47 inches

THE saint is propped up on pillows on her bed, with both hands extended holding the lighted taper, while around are grouped the Apostles in prayer, two kneeling. Mary is in a blue gown and wears a white scarf about her neck, the others are clad in rich robes, priestly and lay, of crimson and emerald and turquoise, and other colors. Gold background with a floral-scroll frieze carved in the gesso foundation.

Expertised by Dr. Planiky of Vienna.

PETER PAUL RUBENS

FLEMISH: 1577—1640

A. Schmidt

638—*LANDSCAPE WITH FIGURES*

3500.

Height, 62 *inches; length,* 95 *inches*

TALL trees and large ones, with twisted trunks, and trees with slender trunks, growing in groups in an open wood throw the foreground into shadow and stand in shadow themselves, against a sunlit middleground and extended distance. Here in the shade, or illumined by occasional shafts of sunshine, numerous figures appear, and birds and a dog. A man playing the flute accompanies a girl seated beside him, who is singing, to the edification of a shepherdess standing near. A shepherd with his sheep approaches, and near by Pan, semi-nude, embraces a maiden in crimson and blue seated on a green mound beside him. On the farther bank of a river stand a castle and a mill with a water-wheel, and beyond sunny valleys and a blue distance tall towers appear vague against a light horizon.

Signed at the lower right, P.P.R.

Expertised in 1914 *by Max Rooses of the Plantin-Moretus Museum, Antwerp, who certified that in its entirety, forest and figures, this canvas was painted by Peter Paul Rubens. Max Rooses was well known and acknowledged as a great authority on Flemish painting.*

PETER PAUL RUBENS

FLEMISH: 1577—1640

E. Enzberg

639—*THE HOLY FAMILY UNDER THE APPLE TREE*

9500.

Height, 106 *inches; width*, 74 *inches*

AT right the Virgin, breast exposed, clad in cardinal, lavender and white and enfolded in a blue mantle, seated at the foot of an apple tree in plenteous bearing and holding in her arms the nude Child. Back of her, Joseph looks over her shoulder. In front of her, at the left, the infant St. John supported by his mother Elizabeth, both looking in adoration at the Child, while the Madonna gazes at the infant saint. Back of Elizabeth, who is seated or half-kneeling, Zacharias the father of John, stands with one hand on the tree and with the other extending a twig with two apples toward the Christ, who grasps it. In the foreground a lamb, a pair of rabbits and a brook, and in the background a varied landscape with sunset lights among the clouds. A red drapery is trained to a crotch in the apple tree.

Note: Painted about 1619. The canvas originally extended only to just above the heads of Joseph and Zacharias; the upper part added by another hand.

From the collection of the Earl of Chesterfield; sold at Christie's.

From the collection of the Earl of Carnarvon.

Exhibited at the Royal Academy, Exhibition of Works by the Old Masters, London, 1887; *No.* 141.

Richard Earlom engraved "The Holy Family under the Apple Tree" in 1771.

THIRD AFTERNOON'S SALE

FRIDAY, FEBRUARY 23, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 2.15 O'CLOCK

Catalogue Numbers 640 to 849, inclusive

SILVER

Mrs. Hugh E. Murray

640—Silver Creamer *Stockholm, 1834*

17.50 Oval oviform, with gadroons toward foot, leaf-enriched scroll-handle. Interior gilded. Marks: Three crowns of St. Erik: G. F., maker's mark.

Height, 4¾ inches.

" " " "

641—Silver Muffineer *French Eighteenth Century*

12.50 Spirally gadrooned pear-shaped body; on blossomed cabriole tripod legs with hoof feet. Detachable helmet cover, with scrolled floral piercings and dove terminal. Marks. Fleur-de-lis: R. M. in oblong twice.

Height, 5 inches.

Met. Mus. of Art

642—Two Silver Tea Caddies *Danish Eighteenth Century*

100. Inverted oval pear-shape, with double domed cover and scalloped oval molded foot. Enriched in repoussé with beautifully scrolled rocaille and floral motives. Marks: Three Towers with date 1758 under: Scrolled F, maker, Christoffer Fabritus (Rosenberg 688): C 17.

Height, 5⅛ inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

William Allen

643—Four Silver Salt Cellars *Swedish, Empire Period*

100. Reed-molded oval bowls, with oval medallioned busts, reeded loop-handles and gilded interiors; on flaring shaft and pierced oblong base having ball feet. Marks: Three pellets or crowns of St. Erik. Three others indistinct. Two engraved: S. R.—G. F. D. 31 July 1815.

Length, 5 inches.

Mrs. Hugh E. Murray

644—Silver Mustard Pot *Danish Eighteenth Century*

50 Spirally gadrooned pear-shaped body, foot and hinged cover having blossom terminal; deeply scrolled handle. Plated spoon. Marks, "Three Towers": C. L. W., maker's mark: Date indistinct under towers.

17.

Height, 5⅛ inches.

Philip L. Goodin

645—Silver Chamber Candlestick *French Eighteenth Century*

160. Finely molded bobêche, set in beautifully shaped-molded tray; with scrolled handle having an engraved crest on rocaille-cartouche for thumbpiece. Marks: Crowned A and K: Maker's mark H. A. with crown, pellets and sprays. Henri Allain, 1753, Paris.

Length, 5¼ inches.

Hans Mueller

646—Individual Silver Teapot *Dutch Eighteenth Century*

20. Melon-shape, with expanding spout, black-scroll handle and terminaled loose cover. Enriched in repoussé with scrolled rocaille cartouches and blossoms on shoulder.

Length, 5¼ inches.

Met. Museum of Art

647—Two Silver Chamber Candlesticks

Swedish Eighteenth Century

100. Fluted and leaf-motived candle socket, set in shaped octagonal tray; enriched with leaf and rocaille scrolled rim. Fine florally scrolled cartouche thumbpiece over ring handle. Marks: The three pellets or crowns of St. Erik: P Z: Two marks indistinct. Engraved A. M. L.

Length, 5½ inches.

From the collection of the Portuguese Ambassador to Sweden, Senhor Soto Major.

R. Glendenning

648—Silver Covered Creamer *French Eighteenth Century*

27.50 Inverted pear-shape, spirally gadrooned at base; with tripod leaf and scrolled stump feet, faceted balustered loop handles having leaf ends. Dome cover with clustered berries and leaves for terminal. Engraved with scrollings and festooned medallions. Marks: Coronetted U. P. repeated. Cover apparently of later date.

Height, 5½ inches.

P. L. Goodwin

649—Silver Coffee-pot *Swedish Eighteenth Century*

60. Round, with straight sides; enriched with pierced band of oval medallions at base and three leaf and claw feet. V'd spout; balustered ebony handle with ivory tip. Hinged molded dome cover having gadrooned vase terminal. Interior gilded. Marks: Three pellets or crowns of St. Erik. Maker, S.W.S: Another indecipherable mark.

Height, 5½ inches.

Henry Symons

650—Silver Porringer *French Seventeenth Century*

20. Circular bowl, with small flaring lip; enriched with pierced side handle of arabesque straps, shell and husk motives; interior gilded. Marks. Coronetted C with star and B : O and monogram J.K.

Height, 5½ inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

Hans Mueller

651—Silver Punch Ladle *Hamburg Mid-eighteenth Century*

12.50

Helmet-shaped bowl; enriched in repoussé with draped oval medallion and ribboned festoons of flowers; leaf shank and spirally twisted whalebone handle having silver tip. Hall Mark, Hamburg's three towers: Maker's Mark, I. H. : Engraved under bowl C. H. Lohman, 25 April, 1788.

Length, 16⅞ *inches.*

E. Newberger

652—Silver Knife and Fork Sheath *Early Italian Renaissance*

12.50

Tapering oval, with molded sides, boss-molded crown and mask cartouche terminal. Enriched with figure of "Salome" standing, holding the head of John the Baptist above long arabesqued masks and figures. Obverse engraved with similar figure; scrolling chain for suspension. Somewhat in the style of Holbein.

Length, 7⅛ *inches.*

Mr. Newell

653—Silver-handled Knife and Fork

Italian Seventeenth Century

17.50

Shaped steel blade with crescent mark; two-tined fork. Handles as standing figures of "St. Hubert," the Patron saint of the Chase, and "Diana," the Goddess of Hunting.

Lengths, 7⅝ *and* 6¾ *inches.*

Henry Symons

654—Gilded Silver Sheath with Knife and Fork

Italian Renaissance

20.

Leather, irregular oval tapering sheath, mounted at crown and foot with long tips terminating in arrow heads and shell motive; beautifully engraved with strap and leaf arabesque scrollings; small loop for suspension. Silver and tortoise-shell handled knife and fork.

Length, 10¼ *inches.*

Hans Mueller

655—Silver Punch Ladle *Russian Eighteenth Century*

25.

Scrolled boat-shape; enriched with twenty-five gilded kopek coin of 1747 inserted in base; finely pierced canted strainer. Expanding shank with connecting floral bracket; balustered boxwood shaft and white jade hand mounted with silver collar and finished with boxwood knob. Inscribed: Grigorow Macriden 1784. Marks indistinct.

Length, 15½ *inches.*

Mrs. Chelsea

656—Silver Traveling Chafing Dish

Swedish Eighteenth Century

400. Tapering round sides, with small enriched band at crown, hinged reeded oval handles at sides, at rear detachable balustered ebony black handle. Slightly domed cover with sunk center bearing the coronetted double coat-of-arms of the owner, the Count de Fersen, and a hinged reeded oval handle. Coat-of-arms repeated under foot. Marks: Three crowns of St. Erik: One indistinct: In full ENEROTH, the maker, Stockholm, 1790.

Diameter, 7⅞ inches.

From the collection of the Count de Fersen (an intimate friend of Marie Antoinette).

Met. Museum of Art

657—Silver Creamer *Swedish, Empire Period*

30. Oval helmet-shape; enriched with oval medallioned busts of warriors, half-blossom foot band, ball feet and looped strap handle. Marks: Three pellets or crowns of St. Erik: Figure within oval. Maker, I. F. G.

Height, 5⅝ inches.

William Allen

658—Cover Silver Sucrier *Swedish Eighteenth Century*

45. Molded bowl-shape, with three florally scrolled feet and similar upright handle; domed cover with cluster of buttercups for terminal. Marks: Three crowns of St. Erik: A Viking ship: C. E. M., maker. Date 1767.

Height, 5¾ inches.

Met. Museum of Art

659—Two Silver Candlesticks *Swedish Eighteenth Century*

90. Spirally twisted stem, candle socket and upper base, enriched with rocaille and leafage. Scrolled round dome-base with shell motives. Marks: B: The three crowns of St. Erik. Head in shield : PR in monogram. Stockholm, 1760.

Height, 9¾ *inches.*

E. F. Zoghner

660—Engraved Silver Creamer

Swedish, Late Eighteenth Century

30. Oval helmet-shape, on spreading foot and pierced oblong base having ball feet; reeded loop handle. Enriched at lip with band of scrolled leaves. Dedicatory inscription with date 1809. Marks indistinct.

Height, 5⅞ *inches.*

P. L. Goodwin

661—Oval Silver Dish *Swedish Eighteenth Century*

70. Gadrooned oval, with short lip and finely scrolled handles. Marks, displayed eagle of the town of Arboga or Örebro (see Rosenberg): G. and DEI : Date 1771. Engraved M. L. R.

Length, 6⅛ *inches.*

Miss R. F. Lorenz agt.

662—Two Silver Candlesticks *French Eighteenth Century*

Beautifully scrolled triangular shaft; enriched with shell and leaf motives; similarly scrolled round candle socket and shaped bobêche. On reed and scroll-motived round base with similar enrichment. Mark: A Pedestal surmounting 766: Maker's mark, L. A. P., engraved. *Height, 9¾ inches.*

130.

Mrs. E. F. Allee

663—Silver Mustard Pot *Danish Eighteenth Century*

50

Vase-shaped, with hinged dome-cover, round foot and finely scrolled handle. Enriched in repoussé with leaf scrolls, blossomed cartouches and rocaille motives. Marks: Three towers and date 1743: Maker, M. W.—M. Engraved T. P. L. and G. L. *Height, 6¼ inches.*

37.

G. H. Barney

664—Individual Silver Coffee-pot *Swedish Eighteenth Century*

Graceful molded oval vase-shape, finely enriched with vertical serpentined gadroons; close curved spout, ebonized scroll-handle and dome-cover having floral terminal. Marks: C with motive above: Three floral motives in coronetted oval cartouche: N. W., Maker. Niclas Warneck of Karlstad. Date 1744.

Height, 6½ inches.

85.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

N. B. Steffanson

665—Silver Teapot *Swedish, Empire Period*

95. Low-bowl shape, with incurved shoulder, low short spout, looped boxwood handle and beaded foot. Enriched with two masks of maidens. Loose beaded dome cover having bird terminal. Both marked with original owner's double coat-of-arms. Marks: The three crowns of St. Erik: A.Z.: F.4.

Length, 10⅛ inches.

B. H. Herebsch

666—Oval Silver Dish *Swedish Early Eighteenth Century*

40. Oval, with finely fashioned spiral gadroonings. On four double scrolled Spanish feet. Marks: Three crowns of St. Erik: Double C crowned: Maker signed in full, JOHAN SVART, of Karlskrona. Z and spray of flowers.

Length, 6¾ inches.

Keller and Funaro

667—Silver Coffee-pot *Swedish, Empire Period*

160. Bead-enriched vase-shape; beaded foot. Oval figure medallions at sides, short spout and high beaded loop handle; triple domed hinged cover with floral terminal. Marks: Three crowns of St. Erik; one indistinct: L. JUNGQVIST, maker, Kristianstad.

Height, 12¼ *inches.*

Miss R. Twombly

668—Silver Coffee-pot *Swedish Eighteenth Century*

90. Pear-shaped, with ribboned-reeded lip, small short curved spout, detachable balustered ebony handle. On blossomed, scroll-gadrooned tripod feet. Domed, hinged cover; with pineapple terminal. Marks: Three crowns of St. Erik: Shield and maker's name in full, STROM.

Height, 7⅜ *inches.*

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Met. Museum of Art

669—Large Silver Coffee-pot *Flemish Eighteenth Century*

250.

Inverted pear-shape, beautifully enriched with spiral gadroonings alternately stopped with small oval medallions; reed and medallion molding at lip. Short spout with rocaille cartouche, carved ebony scrolled handle. On rocaille cartouche-scrolled and hoofed tripod legs. Domed cover, more intricately adorned than body with spiral gadroonings surmounted by an open lily with stamen. Marks: Crowned monogram A.E.: 71: Crowned D: Shield with pellets above E.

Height, 13¾ *inches.*

Dr. L. Kast

670—Silver Sweetmeat Vase *Swedish, Empire Period*

140.

Gadrooned double-bowl body; with medallioned small lip. Supported on banded tripod legs in the form of fish; on incurved triangular key-pattern base, with ball feet. Loose dome cover, with pierced gallery at crown enclosing a parrot perched on a ring. Marks: Three crowns of St. Erik: Shield with shrubs: BARK & SOHRL, makers, Barkander and Söhrling, Linköping.

Height, 10¼ *inches.*

Henry Symons

671—Important Silver Coffee-pot

By Jacques Léger, French Seventeenth Century

250.

Ewer-shape, enriched with beautiful vertical gadroonings following contour of body, interrupted by pear-shaped panels pendent from basketed strap with masks and bust medallions from leaf motives; cupidons emblematic of the four seasons guard the inner cartouche of the panels enclosing subjects, "Diana and Pallas Athene." Tall leaf-scrolled spout, with bust at base; paneled and scrolled ebony handle, carved with leaf and pearl motives. On outcurving shell and leaf feet. Square molded dome cover with canted corners, adorned with leaves and blossoms and two cartouches for terminal. Marks: Crown: reversed V's, surmounted by demi-fleur-de-lis. Made by Jacques Léger, Paris, 1690. (See Rosenberg, page 709.)

Height, 11 *inches.*

Miss Wilbour

672—Two Silver-mounted Glass Bottles and Holder
French Eighteenth Century

260. Elaborately pierced silver boat-shaped holder, scrolled at ends with bunches of grapes, at sides with acanthus and laurel leaves scrolling into supports for two grape-mounted corks. Finely scroll-pierced circular receptacles for bottles, with grape and leaf enrichment. Marks: All indistinct: French.
The two flute cut bottles mounted with silver tops. Swedish. Marks: Three crowns of St. Erik; others indistinct.

Height, 8½ inches; length, 12¾ inches.

W. B. Stephenson

673—Silver Coffee-pot *Swedish Eighteenth Century*

65. Enriched at crown and foot with gadroon moldings, beaded incurved shoulder and hinged cover having spray of blossoms as terminal. Slightly curved spout; on claw feet. Detachable balustered ebony handle. Marks: Three crowns of St. Erik; one indistinct: H. W. TRAHLE, maker's mark.

Height, 8⅝ inches.

W. J. Tobler

674—Repoussé Silver Dish *Flemish Late Seventeenth Century*

50. Round, on small incurved foot. Enriched with four large specimens of fruit within scrolled oval medallions and interrupting rocaille motives. Gauffered rim. Parcel gilded. Marks: Sceptre : I.O.I.

Diameter, 8⅝ inches.

Dr. E. Kudgene

675—Two Silver Candelabra *Danish Eighteenth Century*

Finely spirally twisted and scrolled shaft, and candle socket; enriched with leafage and rocaille. On high, finely molded domed base further enriched with sprays of flowers. Three scrolled floral arms for lights, with central bouquet of flowers. Marks: Copenhagen's three towers and 76 : C. W. : K.

260.

Height, 14½ *inches.*

" " . "

676—Covered Silver Sucrier *Swedish, Empire Period*

Gadrooned oval boat-shape; enriched with figure medallions and high beaded loop handles. On pearl-motived oval foot and pierced oblong base with claw feet. Loose high domed cover adorned with long spear-shaped leaves and pineapple terminal. Marks: The three crowns of St. Erik: Crowned G: K_2: W.S.

115.

Height, 9¼ *inches.*

Hans Mueller

677—Silver Coffee-pot *Swedish, Empire Period*

Gadrooned barrel shape, with blossomed bands at crown and foot, scrolled claw feet, scrolled spout, hooked black side handle and leaf-enriched arched shoulder. Loose domed cover, with perched parrot as terminal. Marks: Three crowns of St. Erik: T3: G. FOLCKER, maker, Stockholm.

85.

Height, 9¾ *inches.*

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Mrs. Schoellkopf

678—Large Silver Tureen and Cover

Danish Eighteenth Century

525. Oval vase-shape; fluted at base and molded foot, both enriched with rosetted medallioned band, double scroll-handles issuing from the mouths of fish. Incurved molded dome cover, with two series of flutings, medallioned bandings and pineapple terminal. Interior gilded. Engraved with coronetted monograms, C.F. on cover and body. Marks: F. within pearl medallion; P.H. monogrammed; Gothic M: Three towers with 94 under, date mark of 1794.

Height, 17¼ inches; length, 19½ inches.

From the Royal Danish Collection.

" "

679—Large Silver Tureen and Cover

Danish Eighteenth Century

525. Similar to the preceding; the marks similar also.

Height, 17¼ inches; length, 19½ inches.

From the Royal Danish Collection.

Met. Museum of Art

680—Silver Tureen, Cover and Tray *French Eighteenth Century*

825.

Broad inverted pear-shaped bowl; enriched with oak-garlanded medallions, band of flutings at crown, scrolled floral loop handles and leaf-scrolled feet. Domed cover, with band of flutings and large terminal of varied clustered vegetables. Reed-scroll molded tray, with further band of flutings. Marks: Crowned A, also R : F. R., with sceptre and pellets above, maker's mark.

Height, 9½ *inches; diameter of tray,* 13⅜ *inches.*

E. Newberger

681—Silver Teapot *Swedish Eighteenth Century*

70.

Molded oval; with scalloped gadrooned spout and lower body. Similarly gadrooned hinged cover with blossom as terminal. High looped black handle. On small oval foot. Marks: Three crowns of St. Erik: Coronet: E. O. L.: Coronetted A: P.

Length, 12½ *inches.*

682—Large Silver Coffee-pot *Flemish Eighteenth Century*

110.

Spirally gadrooned inverted pear-shaped body, on similar gadrooned round foot; domed hinged cover with open bouquet of strawberries as terminal. Carved ebony scrolled handle. Marks: Pelleted shield : R : Coronetted M.D. Displayed eagle surmounting, 1744. Made at Luttich.

Height, 13⅜ *inches.*

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Dr. E. Leadgene

683—Gilded Silver Pitcher and Basin

French Eighteenth Century

300. Ewer-shaped pitcher, with beaded hinged cover having floral terminal and leaf-scrolled handle. Enriched in repoussé with ribboned oval medallion festooned with flowers; varied leaf and bead motives at molded foot. Tray boat-shaped, with three lobes at each end adorned wtih medallions, festoons of flowers and beadings. Marks. Pitcher coronetted S and A. Tray, coronetted plain shield.

Height, 10¾ *inches; length of tray,* 14½ *inches.*

Mme. Alda

684—Silver Coffee-pot *Swedish, Empire Period*

70 Graceful oval vase-shape; enriched with band of engraved scrollings and oval figure medallions, high looped silver-strapped black handle and scrolled tapering spout. Gadrooned domed and hinged cover, with pineapple terminal. On reeded high oval base and oblong plinth with ball feet. Marks: Three crowns of St. Erik: P. NORLIN, maker. Made at Malmo, 1797.

Height, 12¼ *inches.*

William Allen

685—Two Silver-plated Cassolettes

French Eighteenth Century Style

70. Fluted and leaf-enriched candle socket; supported on a florally festooned round pedestal having square base. Cover with incurved flutings and flamed terminal.

Height, 10¾ inches.

A. F. Kobler

686—Silver Perpetual Calendar

Holland Late Seventeenth Century

37.50 Oblong, engraved with days of week and months of year, in a fine architectural setting having varied sculptured figures. (Imperfect.) In gauffered ebony frame.

Height, 7¼ inches; width, 4¾ inches.

Mrs. E. McDonald

687—Dutch Silver Pungent *Late Seventeenth Century*

35. In the form of a fish, with flexible scales, hinged head having jeweled emerald eyes. Parcel gilded.

Length, 4⅞ inches.

" " " "

688—Dutch Silver Pungent *Late Seventeenth Century*

37.50 Similar to the preceding; longer, with ruby eyes. Marks indistinct.

Length, 6⅜ inches.

Henry Symons

689—Repoussé Silver Morse *Flemish Renaissance*

12.50 Circular, with laureled and berried border. The Madonna, kneeling, attired in voluminous drapery, holds the Infant Saviour on her knees. St. John the Baptist reads from a scroll at left. Parcel gilded. (Head of Madonna missing.)

Diameter 3 inches.

F. Berolzheimer

690—Gilded Silver-bound Book *Nuremberg, 1645*

"Geistliche Wassequelle." Published at Nuremberg in 1645.

210. Demi-octavo. Gilded silver covers hinged to paneled half-round back; two clasps. Engraved with inscribed medallions and pomegranate corners. Subjects within the medallions, "Pelican in Piety," above skull coiled with serpent, and "The Sacred Bird," flying into the sun.

Length, 3⅛ inches.

Henry Symons

691—Silver Wine Beaker *Finnish Seventeenth Century*

170. Funnel shape, with bossed straight foot having gadrooned flange. Engraved oval medallion, masks within cartouches and florally wreathed shields. Interior gilded. Marks: F monogrammed with reversed N, repeated twice.

Height, 3⅛ *inches.*

From the collection of Count Raoul Hamilton, Ovesholm, Shang.

Met. Museum of Art

692—Parcel Gilded Silver Beaker *Augsburg Eighteenth Century*

45. Tapering sides, with molded lip. Enriched in repoussé with leafance of floral and strap arabesques and a band of similar scrollings at foot. Marks: A pineapple with C below, date 1737: Chevroned rod : I.M. maker's mark.

Height, 3⅝ *inches.*

Hans Mueller

693—Russian Silver Beaker *Eighteenth Century*

15. Tapering sides, with molded rim. Enriched with engraved valscrolled tulips. Marks: Coronetted displayed eagle of St. Petersburg: Maker's mark C. P. Date 1739.

Height, 3¾ *inches.*

P. Baerwald

694—Gilded Silver Marriage Covered Cup *Danish Seventeenth Century*

110. Straight-sided cup, with three pomegranate feet. Enriched in repoussé with finely chiseled sprays of tulips, lilies and poppies. Loose molded cover, adorned with two coats-of-arms crested with scrolled helms, floral border and chased initials of owners E. B: M. C. D. O. and date 1661. A lengthy inscription round cover, translated, reads: "God's grace and mercy is our salvation." Marks: C 56 : B. P. Maker's mark.

Height, 4½ *inches.*

B. H. Huebsch

695—Repoussé Silver Beaker *Dresden Early Eighteenth Century*

30. Deep cup, with molded rim and three ball feet. Enriched with scrolled peonies and fine acanthus leaves. Marks: Maker's, coronetted S. V.: Crossed swords with 12 above, Dresden mark of 1737: F : Chevroned rod.

Height, 4¾ *inches.*

Dr. E. Leadgene

696—Two Silver Braziers *French Eighteenth Century*

800. Urn-shaped, with bead-molded rim; lugs supporting finely chiseled laurel garlands and two ring handles; fluted sides; pierced with medallions near base above leaf enrichment and bud pendant. On high incurved scrolled legs having leaf knees and circular rosewood feet. (One, wooden foot imperfect.) Marks: R.V.B. in monogram: Dolphin : 98 : Small shell.

Height, 4¼ inches; diameter, 6⅜ inches.

Henry Symons

697—Parcel Gilded Silver Beaker

Hanoverian Sixteenth Century

45. Tall flaring body, flanged toward and at foot. Chased with strap-scrolled floral arabesque valance at lip; at foot with cartouched fruit medallions interrupted by pomegranates. Hanoverian coin base date 1591. Marks indistinct.

Height, 4⅞ inches.

" "

698—Gilded Silver Beaker

Hungarian Early Seventeenth Century

42.50 Tall slightly flaring body, with flanged foot; divided toward foot with chevroned molding. Enriched in repoussé with strap-scrolled leaf arabesque panels in upper portion bearing animated figures of "Hounds and Lions." Lower panel, "Hounds Chasing Wolf." Mark: TK.

Height, 5⅝ inches.

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Henry Symons

699—Silver Wine Goblet *Augsburg Seventeenth Century*

400.

Funnel shape, with bossed gadrooned shaft. On round foot; enriched with four classic figures of Neptune and Jove within masked and scrolled strap ovals. Marks: Two chevroned rods. Looped shield: L over pineapple: N, and two others indecipherable.

Height, 5¾ inches.

" "

700—Parcel Gilded Silver Covered Tankard

Flemish Seventeenth Century

165.

Truncated body; silver enriched in repoussé with "The Baptism of Our Lord." Finely scrolled handle; arch molded foot, with Gothic leaf staff bearing rosetted cartouches at intervals; flanged and hinged cover, with similarly enriched molding to foot and double spurred thumbpiece. Marks: Crowned and lobed sceptre: N.S.

Height, 7¼ inches.

Met. Museum of Art

701—Gilded Silver Standing Coupe

Augsburg Late Seventeenth Century

390. Small round cup. On hexagonal balustered stem, lobed at foot into similar gadrooned base; cup and lobes enriched with chased fleurs-de-lis and larger flowers. Inscription at foot which reads, translated, "Crown Princess' Hussar Regiment's First Prize, from the officers, at Bonarp, 1897." Marks: Augsburg pineapple: C. R. maker. Caspar Rifs von Rissenfels 1677, 1683 and 1712, Rosenberg, page 113.

William Allen

Height, 8 *inches.*

702—Gilded Silver Standing Coupe

Augsburg Seventeenth Century

115. Tall inverted bell-shaped coupe; with bossed and open bracketed stem and double molded round base. Enriched in repoussé with gadroons and laurel wreath, body with landscape medallions surrounded by arabesque scrollings and interrupting clusters of fruit. Mark: Monogram composed of 4 C. A. and P.

Height, 8¼ *inches.*

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P. Berolzheimer

703—Gilded Silver Covered Tankard

Nuremberg Late Seventeenth Century

400. Expanding round sides, with leaf-molded foot, domed hinged cover having cupidon terminal and two spurs over ball as thumbpieces; scrolled demi-nymph handle. Enriched in repoussé with finely scrolled strap arabesque panels occupied by fruit and interrupted by strap-entwined vases of flowers. Marks: Chevroned rod, N and monogram.

Height, 5¾ inches.

Mrs. L. U. La Cour

704—Repoussé Silver Covered Tankard

Swedish Seventeenth Century

100. Slightly tapering round body, enriched with subject, "The Queen of Sheba at the Throne of Solomon." Many figures of warriors in classic garb flank the major scene. On florally lobed round base, with shell scrolled feet. Molded hinged cover with medallioned subject, "Cupid and Psyche." Lion-adorned loop handle, with pineapple thumbpiece. Parcel gilded. Marks: The three crowns of St. Erik: Coronetted W.

Height, 8½ inches.

Henry Symons

705—Large Covered Silver Tankard

Danish Seventeenth Century

185. Round, with straight sides; beautifully gadrooned and hinged cover, with floral ball thumbpiece, finely arabesqued loop handle and ball feet enriched with fruit and similarly adorned with plaquette above the feet. The cover engraved with scene, "The Hand of God about to Strike Sinful Man." The body with nine oval medallions occupied by episodes from "The Prodigal Son." The largest, in center, depicts the Prodigal's return and at a banquet, "Let us eat and be merry, he was lost and is found." The medallions all have lengthy inscriptions concerning the varied scenes. Parcel gilded. Marks. Three towers: C.H.

Height, 9 *inches.*

" "

706—Enameled Gilded Silver Chalice Cup

Spanish Late Sixteenth Century

275. Deep molded coupe enriched with vertical straps toward base alternating with oval enameled bosses. Balustered shaft with lower member enriched with similar straps and bosses to coupe. Molded domed base with oval enameled bosses alternating with scroll-engraved oblong motives. Marks, indistinct.

Height, 10⅞ *inches.*

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William Allen

707—Engraved Silver Standing Coupe

Russian Early Eighteenth Century

170. Helmet-shape, with laurel wreath and valanced central band, gadrooned body adorned at lip, above center and at base with strap arabesque scrollings; leaf-scrolled handle. On reeded ball baluster and high domed and molded foot. Engraved with further arabesques and leaf motives. Mark. ΓΠ

Height, 10⅞ *inches.*

(*Illustrated*)

Met. Museum of Art

708—Repoussé Silver Tray *Augsburg Eighteenth Century*

Round, small sunk center. Border enriched with scrollings of Gothic leaves terminating in handsome fruit motives. Marks: Pineapple : P.R. maker, Peter Rams, 1737, Rosenberg, 162.

100.

Diameter, 10½ *inches.*

(*Illustrated*)

A. J. Kobler

709—Repoussé Silver Plaque *Augsburg Seventeenth Century*

Oval, with gauffered rim. Deep center, enriched with figure allegorical of "Constancy." A maiden carrying a column seated in landscape. Border of displayed eagles interrupting clusters of fine fruit. Marks: Pineapple: I M.

70.

Length, 13⅜ *inches.*

No. 707—Engraved Silver Standing Coupe
(*Russian Early Eighteenth Century*)

No. 708—Repoussé Silver Tray (*Augsburg Eighteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

Miss K. H. Lorenz, agt.

710—Repoussé Silver Plaque *Nuremberg Seventeenth Century*

Circular, with small gauffered rim. Engraved in center with "Marriage Ceremony" and Hinrich Eckhoff, Niclas Christoffer Baumann. The rim with three birds amid wreaths and very varied fruit.

275.

Diameter, 10 inches.

" " " " "

711—Repoussé Silver Tray *Russian Late Seventeenth Century*

Round, with wide scalloped rim. Enriched on rim with boldly modeled sprays of tulips. Marks: Two intricate monograms. (Needs restoration.)

150.

Diameter 9¾ inches.

From the Russian Imperial Service.

P. Berolzheimer

712—Parcel Gilded Silver Plaque *Augsburg Seventeenth Century*

200. Round, with small gauffered rim. Enriched in center with subject, "Daniel in Lions' Den," captioned Daniel. Border of shell and scroll motives. Marks: Pineapple: Hunting horn, the mark of David Jäger, 1661, Rosenberg, 77.

Diameter, 10 inches.

Mrs. M. Manning

713—Repoussé Silver Plaque *Augsburg Seventeenth Century*

90. Oval, with small gauffered rim. Center enriched with subject, "The Reaper." A young maiden seated near a wheat field, her sickle in one hand, wheat in other. Border of scrolling leaves and handsome clusters of fruit. Marks: Pineapple: Another very indistinct. Maker, Samuel Schneeweiss.

Length, 12½ inches.

P. Berolzheimer

714—Gilded Repoussé Silver Plaque *Nuremberg Late Sixteenth Century*

90. Circular, with gauffered rim. Enriched with laurel-wreathed head of warrior in center; broad rim with interlaced scrollings of acanthus leaves bearing three clusters of finely varied fruit. Marks: N and H.N. in monogram. (Needs restoration.)

Diameter, 8⅞ *inches.*

(*Illustrated*)

" "

715—Repoussé Silver Plaque *Augsburg Seventeenth Century*

Oval, with deep center. Enriched with clustered nuts, flowers, fruit and wheat. Open border of similarly fine fruit and birds.
120. (Needs restoration.) Marks: Pineapple: BW.

Length, 13⅛ *inches.*

From the collection of Pontus Furstenberg, Goteborg.

(*Illustrated*)

" "

716—Repoussé Plate *Augsburg Early Eighteenth Century*

Circular, with broad border enriched with three circular medallions occupied by laureated heads of Roman warriors, interrupted
300. by leaf-scrolled sunk shell motives. Marks: Pineapple: Monogram A.W.; date 1711. Maker, August Warenberg.

Diameter, 11½ *inches.*

(*Illustrated*)

715

714

716

Repoussé Silver Plaques

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

W. F. Kobler

717—Enameled Parcel Gilded Silver Chalice Cup

French Sixteenth Century

450. Tapering coupe, enriched with band of Gothic inscription and series of cabbage leaves. On deeply leaf-lobed bossed hexagonal stem, the bosses with blue diamnod enamels bearing "Heads of Our Lord" in engraved silver. Open traceried and buttressed architectural motive at foot above florally lobed spreading foot adorned with blue and red enameled coat-of-arms.

Height, 9 inches.

" " "

718—Repoussé Silver Plaque *Augsburg Seventeenth Century*

Oval, with gauffered rim. Enriched in center with "Pastoral Subject," two lovers seated in landscape playing musical instruments. Rich border of very varied fruit. Marks: Pineapple. Another indistinct.

110

Length, 10⅝ inches.

A. F. Kobler

719—Oblong Repoussé Silver Plaque

Holland Early Eighteenth Century

110. "Judas Iscariot Receiving the Pieces for the Betrayal of Our Lord." Three Pharisees are seated under a drapery at left. Judas is before one, counting the money. Two priests are disputing on a dais at right. Beyond, allegorical scene of "Christ in the Garden of Gethsemane." Marks indistinct. In ebony frame.

Height, 6½ inches; length, 9½ inches.

CUIVRE DORÉ AND MARBLES

E. G. Lauder

720—Two Cuivre Doré Bronze Candlesticks *By Millet of Paris*

Finely chiseled water-leaf shaft, with acanthus socket and foot. 70. Rope-molded round base, enriched with spiral sprays of buds.

Height, 5 inches.

Mrs. E. F. Albee

721—Two Cuivre Doré and Marble Candlesticks

Louis Philippe Period

210. Cupidon holding aloft a spray of buds and flower for socket, seated on fluted half column having molded round base; enriched with pearl and leaf motives.

Height, 9⅞ inches.

Hans Mueller

722—Cuivre Doré Table Clock

Augsburg Late Seventeenth Century

35. Drum-shape; with molded bezel, annular silvered dial inscribed with Chinese numerals, single hand and aperture giving days of the week. The sides curiously pierced and engraved with pseudo-Chinese "Symbols" and cloud forms.

Height, 2⅞ inches; diameter, 4½ inches.

Note: It is a curious fact that Central Europe as early as the seventeenth century appreciated the possibilities of trade with the Chinese Empire.

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Henry Symons

723—Sculptured Statuary Marble Clock, Mounted in Cuivre Doré *After Falconet*

430. Circular porcelain dial, set in an arched urn form, over which a gracefully robed nymph standing at left leans over reading from an open tome; at right a rooster is perched on three further tomes. On molded oblong base with round ends; enriched in finely chiseled *cuivre doré* with double rope and pearl moldings and panels of rosetted husk motives. Dial signed, "Furet, H.ger Du Roi."

Height, 12⅛ *inches; width,* 11¼ *inches.*

" "

724—Cuivre Doré and Statuary Marble Clock *After Falconet*

540. "Venus and Cupid." Round porcelain dial, set in an architecturally domed oblong and two steps at sides on which stand Venus at left and Cupidon at right. Cupidon offers his mother a dove just caught, while a dead bird, laurel spray and drapery rest on dome of clock. Molded oblong plinth and base of marble enriched with leaf and pearl moldings and drapery festoons between claw feet of plinth.

Height, 15¼ *inches; length,* 12 *inches.*

Mrs. E. F. Albee

725—Two Marble Vases, Mounted in Cuivre Doré

In the Manner of Gouthière; French Eighteenth Century

380. Oviform, striated green and gray marble; with molded foot and mouth. Mounted in finely chiseled *cuivre doré* with leaf motives at lip and satyr masks enriched with clusters of grapes. Paneled square base.

Height, 12 *inches.*

Henry Symons

726—Two Statuary Marble Cassolettes, Mounted in Cuivre Doré — *French Directoire Period*

390. Globular body, with loose incurved neck, round dome cover, small and large bases, incurved triangular in form. Mounted in *cuivre doré*, with gadrooned slender tripod legs having bronze heads of cupidons at crown and leafed hoof feet; moldings, water leaves and berried pendant to bowl, upper base with berried pinnacle and round collar feet; lower base with demi-eagle and scrolled appliqués and bronze corners. (Cover and one base imperfect.) *Height,* 14¾ *inches.*

From the Svane Bruk Collection, Sweden.

727—Two Royal Berlin Porcelain Cassolettes, Mounted in Cuivre Doré — *Louis XVI Style*

400. Royal blue bowl; incurved triangular statuary marble base. Mounted in chiseled *cuivre doré* with round pierced dome cover of ribbons, acanthus leaves and pineapple terminal, molding at mouth; slender long tripod legs with satyr masks at crowns, graduated berries and leaf hoofed feet; rope molding, rosette and gadrooned feet to marble base. *Height,* 14½ *inches.*

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

E. F. Albee

728—Two Bronze and Cuivre Doré Candelabra *After Clodion*

860.

Youthful Satyr and Bacchante in bronze, each holding aloft two berried acanthus-leaf arms with leaf-vase sockets in *cuivre doré*. The Satyr advances quickly with one foot off ground; he wears a garland and wreath of vine leaves. The Bacchante is seated, lightly draped and laureated. Green black patina. On pearl motived molded round bases.

Height, 16¼ *inches.*

From collection of the Minester of Foreign Affairs, Lagerheim, Stockholm, Sweden.

Henry Symons

729—Marble Clock, Mounted in Cuivre Doré *After Falconet*

570.

Round porcelain dial; half set in deep incurved oval black marble base; surmounted by seated group in *cuivre doré*. Venus and Cupidon, with quiver and wreath at right; base enriched with panel, "Cupidons Boar-hunting," acanthus-leaf scrolls, festoons of fruit and flowers and round feet. Statuary marble plinth of same contour as base. Dial signed: Schmitz à Paris.

Height, 16 *inches; width,* 12⅝ *inches.*

E. F. Albee

730—Two Cuivre Doré, Bronze and Marble Candlesticks *By Avelion; French Eighteenth Century*

620.

Lightly draped juvenile figures of Flora and Bacchante, facing toward one another, one laureated with flowers, the other with ivy leaves. Rich green-black patina. Each holds aloft a *cuivre doré* cornucopia wreathed with grapes for socket, and stands on a rustic base having tree trunk at rear. On molded statuary marble pedestals; enriched with rosetted chain festoons and vase feet.

Height, 17¼ *inches.*

Mrs. Chelsea

731—Two Bronze and Cuivre Doré Marble Candelabra *Directoire Period*

200.

Graceful draped figure of nymph; holding aloft a *cuivre doré* cornucopia bearing sprays of wheat and four festooned and scrolled arms. The nymph stands on a round statuary marble pedestal with square base enriched with leaf molding. Green-brown patina on the bronze of nymph.

Height, 28½ *inches.*

Met. Museum Art

732—Cuivre Doré Cartel *By Fieffé; Louis XV Period*

Circular porcelain dial, surrounded by robust cartouche-shaped scrollings of rocaille, leafage and sprays of flowers; unusual glazed peephole under dial. Signed on dial, Fieffé H. G. R de l'Observatoire. Also on back of movement: Fieffé à Paris.

250.

Height, 20 inches; width, 10¾ inches.

E. F. Albee

733—Two Bronze and Cuivre Doré Candelabra

Directoire Period

1100.

Draped standing figure of Hebe, in green bronze, holding aloft with raised arm a graped cornucopia emitting three gilded leaf and wheat scrolled arms with interior scrollings joining the crown of a plumed central staff having rooster's heads, doubly festooned with chains and tassels. On molded high statuary marble pedestal adorned with gilded band of sportive cupidons, leaf molding and square base. *Height, 42 inches.*

From the collection of Baron Rudbeck, Edsberg, Sweden.

S. Wilmerding

734—Bisque Clock, Mounted in Cuivre Doré

After Falconet; Directoire Period

575. Round gilded dial set in bronze leaf and blossomed bezel and molded octagonal bisque frame having flanking garlanded half-round pedestals; surmounted by graceful figure of Venus seated on a blue cushion and withdrawing a drapery from a basket of sleeping cupidons. On oblong plinth, mounted with panel of sportive cupidons and base with claw feet.

Height, 16¾ *inches; width,* 11 *inches.*

Henry Symons

735—Lyre Cuivre Doré and Marble Clock

Marie Antoinette Period

Ilo.

Open lyre-shaped support; enriched with husk and berries, festoons of acorned oak leaves and scrollings of acanthus leaves. Annular porcelain dial with four hands recording hours, minutes, seconds and days of the month. Compensation pendulum having ring set with large rhinestones. On flaring flattened oval statuary marble pedestal; mounted in *cuivre doré* with floral festoons, scrolled basket of flowers, pearl molding and leaf-vase feet. Portions of mountings apparently of a later date.

Height, 23 *inches.*

Henry Symons

736—Sculptured Statuary Marble Clock, Mounted in Cuivre Doré *After Falconet*

650. Round porcelain dial, set in rusticated high base, upon which is a fair nymph seated toward left playing with her little spaniel. On molded oblong plinth with round corners; mounted in *cuivre doré*, with panel of sportive cupidons, pearl and rope moldings and engine-turned end panels. Dial signed: "Cachard, sucr de Ch. Le Roi à Paris." *Height, 18½ inches; width, 15 inches.*

Charles of London

737—Two Bronze and Cuivre Doré Candelabra *Louis Philippe Period*

500. Spirally fluted vase-shape, with leaf motives and berried pendant; fitted with plumed central staff having rose wreath reinforcing three arms scrolled with acanthus leaves. Supported by three bronze demi-nymphs scrolled with leaves and having hoofed legs. On *rouge antique* incurved triangular marble base.

Height, 29½ inches.

Henry Symons

738—Two Bronze and Cuivre Doré Candelabra *Directoire Period*

400. Graceful figure of a draped nymph in bronze, carrying two *cuivre doré* scrolled arms enriched with heads of roosters and eagles; on her head a vase emitting two leaf-scrolled arms and central shaft adorned with wheat and a surmounting screeching eagle perched on flaming staff and orb. On high round statuary marble pedestal embellished with gilded chain, festooned chimeric animalistic feet; base with outstepped corners and vase feet.

Height, 34¼ inches.

739—Statuary Marble Clock, "Mounted in" Cuivre Doré *After Falconet*

775. Wreathed annular porcelain dial; sustaining a statuary marble orb and supported on fluted round pedestal and paneled oblong base, having serpentined ends and similar smaller half pedestals at front. Richly mounted in chiseled *cuivre doré* with draped graceful figure of Venus mourning a dead love-bird fallen at her feet. Cupidon, standing on cloud forms at right of dial, beckons his disconsolate mother to look at another bird he has just caught. The festooned orb and base have panels of sportive cupidons, acanthus rinceaux at ends and leaf vase feet.

Height, 19 inches; width, 14 inches.

E. F. Albee

740—Two Cuivre Doré Wall Appliqués *Louis Philippe Period*

280. Fluted tapering shafts at back, surmounted by a laurel-festooned vase having pineapple terminal and acanthus-leaf and floral pendant. Three fluted scroll-arms with leaf candle-stockets and laurel drops at their inception with the shaft.

Height, 18 *inches.*

Henry Symons

741—Cuivre Doré Statuary Marble Clock *After Falconet*

350. Circular porcelain dial, supported on two grape and valance festooned staves resting on the shoulders of two winged cupidons seated on the backs of two recumbent goats facing outward. Surmounted by a Bacchic nymph quaffing wine from a cup and seated on a drapery. The goats rest upon two supplementary plinths of statuary marble at left and right of the major plinth, which has round ends and is mounted with panel of sportive cupidons, cornucopias, engine-turned end panels and vase feet.

Height, 20½ *inches; width,* 16 *inches.*

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Henry Symons

742—Two Cuivre Doré Wall Appliqués

In the Marie Antoinette Style of Gouthière

1050. Tapering slender round shaft, with pineapple terminals and mask of nymph about center festooned with pearl motives to two arms cornucopia scrolled with leaves, rams' heads, wreaths of grapes and vines; birds are perched at centers of scrollings and support the festoons at either side. Gilded molded wood backs with scroll and honeysuckle enrichment.

Height, 26 inches.

From the collection of H. K. H. Kronprinsens Vaning, Kungl Stattes, Stockholm.

L. Alavoine

743—Cuivre Doré Wall Appliqué *French Directoire Period*

12.50 Back, with ram's-headed ribbon supporting chimerie leopard's mask. Leaf-scrolled and fruit-garlanded arm, with pierced square valanced bobêche. Molded walnut back.

Height, 13¼ inches.

Met. Museum of Art

744—Cuivre Doré Wall Appliqué *French Eighteenth Century*

105. Acanthus-leaved and husked back, emitting a double wreath of buds at crown and clustered buds at foot. Two cornucopia arms enriched with further leafage, scrollings and rosettes. Finely chiseled.

Height, 12¼ inches.

Mrs. F. Donovan

745—Two Repoussé Brass Pole Lanterns

Venetian Eighteenth Century

140. Tapering triangular body, with husked canted corners, glazed arched panels, dome and base; enriched with acanthus leaves at corners and scrollings. Black ball terminals. Socket for pole.

Height, 30¼ inches.

Mrs. J. R. DeWitt

746—Brass Bowl (and Stand)

65. French Renaissance forged iron tripod stand enriched with scrollings and fleurs-de-lis. Finished brass.

Height of stand, 27⅜ inches.

PAINTINGS

BYZANTINE SCHOOL

FOURTEENTH CENTURY

Miss R. Twombly

747—*MADONNA AND CHILD*

95. *On panel: Height,* 10 *inches; width,* 7 *inches*

THE Holy Mother, in typical voluminous draperies of crimson, holds the Infant Saviour to her breast.

FRENCH SCHOOL

EIGHTEENTH CENTURY

Mrs. Chelsea

748—*THE MARQUISE DE CLINCHAMPS*

120. *Pastel: Height,* 10 *inches; width,* 8⅜ *inches*

THE charming subject, attired in blue and ivory with lawn bertha at her throat, stands before a statuette of Cupidon and a wooded landscape.

SNISEKI OHASHI

JAPANESE SCHOOL: NINETEENTH CENTURY

M. J. Donovan

749—*A RECUMBENT LION*

110. *Water Color on silk: Height,* 36 *inches; length,* 45¼ *inches*

A NOBLE beast, somewhat startled from its slumbers, turns its head to observe the cause of disturbance. Framed with delicate brocade mat.

Signed at lower left, SNISEKI OHASHI.

Note: This painting obtained a silver medal at the Paris International Exhibition of 1900.

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KOKIO TANIGUCKI

JAPANESE: NINETEENTH CENTURY SCHOOL

Dr. L. Kast

750—*DRIVING RAIN*

110. *Water Color on silk: Height, 28 inches; length, 38¾ inches*

RAIN driving from the west in great sheets almost obscures a wooded landscape. Two birds fly to shelter from the storm. Framed with fine brocade mat.

Signed at lower left, KOKIO TANIGUCKI.

Awarded a silver medal at the Paris International Exhibition of 1910.

E. Newburger

751—EMBROIDERED SILK PICTURE *French Seventeenth Century*

190. "The Death of the Bishop of Lyons." The aged prelate stretched on a pallet, wearing full canonicals, surrounded by his varied entourage. In wave-ebony frame.

Height, 13½ inches; length, 17 inches.

J. A. Luistgaard

752—INLAID PICTURE *Italian Early Seventeenth Century*

70. "The Way to Calvary." Our Lord, borne down by the weight of the cross, struggles forward with His burden. Soldiers and the multitude are at left and right, watching the progress. Framed in red tortoise-shell, having gilded and scrolled figure appliqués at corners and sides.

Total height, 20⅛ inches; length, 23½ inches.

FABRICS

M. J. Donovan

753—EMBROIDERED CRIMSON SATIN BORDER *Florentine Early Sixteenth Century*

80. Lustrous crimson; enriched in yellow, blue and ivory silks appliqué with beautifully drawn scrollings of husks and acanthus leaves.

Length, 3 yards 4 inches; depth, 10 inches.

Richard C. Greenleaf

754—Two Gold Brocatelle Fragments

Florentine Sixteenth Century

22.50

(A) Peach-pink; woven in gold and ivory with Gothic canopies over figures of two facing winged angels supporting crosses.

(B) Crimson and gold; with subject, "Our Lord Crowning the Holy Virgin," above winged cherub-heads and the descending Holy Spirit, as a dove.

Mrs. G. F. Blandy

755—Six Gold Brocatelle Fragments

Florentine Sixteenth Century

10.

(A) Golden-yellow and peach-pink; woven with standing figure of "Our Lord."

(B) Two similar; each with subject, "The Annunciation."

(C) Apricot and yellow-green; subject, "The Annunciation."

(D) Peach-pink; woven in gold threads with medallion supported by winged angels and enclosing subject, "Enthronement of Our Lord."

(E) Crimson and gold threads, with rayed symbolic medallion and heads of cherubs.

John Aspegren

756—Stump Embroidered Cloth Border *Chinese*

55.

Black cloth, enriched in colored silks with long scrolled medallions interrupted by butterflies, the medallions executed in embroidered and stumped parchment paper and painted ivory with Chinese groups of figures at various activities; flanked by red floral bands and crowned with quaint animals in stump work interrupted by scrollings of fruit and flowers. Trimmed with maroon lattice fringe.

Length, 3⅓ yards; depth, 22 inches.

Mrs. Newbold Morris

757—Three Embroidered Yellow Silk Borders

Indian Eighteenth Century

40.

Old-yellow silk; *semé* with rose-crimson oval floral plaquettes. Varied floral foot borders in similar color. (Imperfect in several places.)

Lengths, 6 yards 13 inches, 5 yards 22 inches and 4¾ yards; depths, 26½ inches.

A. M. Bing

758—Gold Brocade Table Center *Ispahan Sixteenth Century*

70.

Rare salmon-pink field; imbricated with gold scales. End panels with golden and old-red jardinières of flowers on finely fluctuating green grounds. Similar green borders with trailing golden flower. Trimmed with silver fringe. (Needs slight restoration.)

3 *yards* 28 *inches by* 14½ *inches.*

Note: An exceptionally fine and rare type of weaving, exhibiting the pattern completely finished in reversed colors on back of material.

Keller and Funaro

759—Brocaded Crimson Velvet Panel

Asia Minor Sixteenth Century

80. Ruby-crimson velvet ground; reiterated *ciselé* in the flowers; displaying infloretted banded ogivals of golden yellow enclosing delicately enriched palmettes similarly infloretted. (Needs slight restoration.) *Height, 45 inches; width, 26 inches.*

Miss Maxwell

760—Scutari Velvet Panel *Sixteenth Century*

60. Deep ivory silk ground; woven in *ciselé* velvet with central medallion and sprays of carnations in charming soft red and green. Most interesting border of linked and scrolled floral motives in similar red and sapphire blue. *Length, 48 inches; width, 25½ inches.*

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Mrs. A. Sachs

761—Silver and Gold Needlework Cushion

English Late Sixteenth Century

52.50

Oblong; couched solid silver field, enriched in very fine petit-point with oval wreath of gold bowknotted flowers. Executed in delicate yellows, blues, greens and ivories.

23½ *inches by* 20 *inches.*

W. F. Dawson

762—Two Papal Embroidered Crimson Velvet Cushions

Italian Sixteenth Century

100.

Oblong; rare rose-crimson velvet; embroidered in yellow, blue and crimson silks appliqué with central "Papal Tiara" of three-tiered crowns and St. Peter's crossed keys; surrounded by a strap-scrolled cartouche and sprays of Gothic leafage.

23 *inches by* 17 *inches.*

(*Companions to the following*)

" " "

763—Two Papal Embroidered Crimson Velvet Cushions

Italian Sixteenth Century

120.

Similar to the preceding.

E. Fefferorn

764—Arras Tapestry Cushion *Sixteenth Century*

790. Square. Woven with two coats-of-arms, displaying in one a half fleur-de-lis, in the other two double fleurs-de-lis; crested by varied leaf-scrolled helms and surrounded by sprays of fruit and flowers amid which butterflies and dragonflies flit; fruit and floral borders. Executed in rich antique colors on tawny and yellow grounds.

21 *inches square.*

Note: This and the following pillow were made, according to tradition, for Charles IX of France when Dauphin.

(*Companion to the following*)

765—Arras Tapestry Cushion *Sixteenth Century*

Similar to the preceding; woven on tawny yellow grounds.

790.

20 *inches square.*

Note: This and the preceding cushion were, according to tradition, made for Charles IX of France when Dauphin.

(*Companion to the preceding*)

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Mrs. A. Sachs

766—Mille-fleurs Embroidered Cover

Persian Sixteenth Century

75. Enriched with alternate diagonal stripes of warm ivory and blue, bearing innumerable fine pink and blue flowers; similar end border. Finished with chevroned narrow bandings.

20 inches by 19 inches.

P. Berolzheimer

767—Golden Kinkob Brocade Cover

Russian Late Eighteenth Century

25. Rich gold ground; woven with detached motives, each composed of red shield bearing St. George impaled on black double-displayed eagle, surmounted by imperial diadem.

24 inches by 18 inches.

J. Z. Noorian

768—Mille-fleurs Embroidered Cover

Persian Sixteenth Century

80. Enriched with alternating pale yellow and ivory stripes diagonally placed and bearing delicately toned pink and blue flower in great profusion. Finished with pasted-colored fringe.

28 inches by 22 inches.

Mme. Lefortier

769—Two Gothic Ciselé Double Pile Crimson Velvet Covers

Italian Fifteenth Century

180. Lustrous fluctuating wine-crimson; woven with a higher pile of ruby-crimson, displaying scrolled coronet surmounted by rosetted Gothic lobed motive.

27½ inches by 24 inches.

Marchesa Della Chiesa

770—Gothic Crimson Velvet Panel *Italian Fifteenth Century*

30. Lustrous rose-crimson velvet; woven in pale yellow and faint passages of blue with large infloretted blossom within floral and banded ogival surmounted by coronet.

Height, 35 inches; width, 17½ inches.

F. F. Nicola

771—Two Scutari Velvet Panels *Sixteenth Century*

30. Straw-yellow silk field; woven in *ciselé* velvet with central and corner bouquets of rose-du-Barry carnations. Green lattice and crimson floral borders. (Need much restoration.)

Length, 40 inches and 35 inches; widths, 22½ inches.

Keller and Funaro

772—Ciselé Crimson Velvet Panel *Rhodian Fifteenth Century*

35. Rich rose-ruby; displaying ivory medallions ringed and garlanded with delicate hyacinths, carnations and tulips in cut crimson velvet.

Height, 30 inches; width, 19½ inches.

" " "

773—Cut Crimson Velvet Panel *Rhodian Fifteenth Century*

150. Lustrous rose-crimson velvet; woven in straw-yellow with tulip and carnation bouquet scrolled with infloretted leaves.

Height, 41 inches; width, 22 inches.

Joseph Brummer

774—Embroidered Apricot Cover *Rhodian Seventeenth Century*

30. Lustrous apricot satin; enriched in blue, ivory, dull pink and yellow-green, with scrolled floral ogivals flanked by large crescent-shaped infloretted leaves. (Slightly imperfect.)

33 inches square.

F. R. Kug

775—Embroidered Linen Cover *Rhodian Seventeenth Century*

20. Deep ivory linen; enriched with conventionalized leafy bouquets off center and similar smaller diagonal motives as borders, alternately in green and crimson silks.

26 inches by 21½ inches.

H. Goodenough

776—Gold-embroidered Linen Cover

Bokhara Seventeenth Century

85. Ivory linen field, enriched in blue, green and yellow silks and gold threads with stellate medallion enclosing formal bouquet of flowers; surrounded by vari-sized pear-shaped bouquets of differing blossoms. Broad border of floral plaquettes scrolled with carnation and fleur-de-lis vines.

2 yards 20 inches by 1 yard 21 inches.

P. Baerwald

777—Embroidered Linen Long Pillow Cover

Rhodian Eighteenth Century

10. Striped ivory linen; enriched at ends in solid crimson silk with cube motives and arcaded floral border.

52 inches by 15½ inches.

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B. W. Leslie

778—Embroidered Linen Cover *Bokhara Seventeenth Century*

50. Deep ivory linen, enriched in sapphire-blue, straw and orange yellows, pale-green and tawny-yellow with large lobed medallion having concentric rings of varied flowers. Border of scrolled similar trailing flowers.

49 inches square.

J. Z. Noorian

779—Embroidered Lawn Mantle *Rhodian Seventeenth Century*

160. Oblong sheer lawn, with aperture for neck. Embroidered in pastel colors with leafy sprays of carnations. Similar border lined pink silk.

Length, 1 yard 30 inches; width, 1 yard 10 inches.

E. Fefferorn

780—Embroidered Quilted Linen Cover *Persian Seventeenth Century*

70. Deep ivory linen; carefully quilted with scale imbrications. Enriched in rose-crimson and green with lobed medallion enclosing formal bouquet of flowers, similar bracket corners; the field *semé* with sprigs of carnations. Similar scrolled border. Trimmed with green fringe.

42 inches by 32 inches.

Mrs. Bush

781—Embroidered Quilted Linen Cover *Persian Seventeenth Century*

65. Ivory linen quilted with minute diamond lattice. Enriched in rose-pink, blue and pale green with loose formal central bouquet of flowers, scrolled bracket corners of similar flowers and scrolled border. (Slightly stained.)

49 inches by 35 inches.

Mrs. G. Siemonn

782—Gold-embroidered Quilted Linen Cover *Persian Seventeenth Century*

90. Lattice-quilted ivory linen center; enriched in soft red, blue, green, straw yellow and gold threads with infloretted lobed tile motives interrupted by smaller leaf-scrolled tile devices having sprigs of flowers. Solidly worked border of leaf medallioned asters. Fringed.

2 yards 1 inch by 1 yard 5 inches.

To. M. Leulin

783—Embroidered and Quilted Coverlet

Sicilian Sixteenth Century

60. Deep ivory linen, quilted with dots of straw-yellow silk. Intricately embroidered, in same color, with innumerable detached motives, jardinières, sprays and scrollings of flowers, animals of the chase, huntsmen and warriors.

2 yards 15 inches by 2 yards 8 inches.

" " "

784—Two Gold-embroidered Velvet Lady's Top Boots

Persian Seventeenth Century

25. Shaped tops, with upper portion of jade-green velvet; lower portion embroidered solidly in silver and gold threads with panels of raised flowers.

R. Glendenning

785—Two Silver-embroidered Ivory Dress Fronts

Italian Seventeenth Century

15. Rich ivory silk; two tapering panels trimmed with silver lace and embroidered with scrollings of dainty colored flowers in silks and silver threads.

Length, 33 inches; width, 6 inches.

Dr. L. Kast

786—Cashmere Shawl *Indian Late Eighteenth Century*

155. Ivory stellate center, with deep S-scrollings in the borders enclosing finely infloretted palmette motives and interlacing lotus borders. Executed in blues, yellows, reds, ivory and black.

2 yards 5 inches by 1 yard 29 inches.

P. le. Fachne

787—Gold and Ivory Brocade Cape *French Eighteenth Century*

30. Heavy ivory silk; woven in dainty pink, green and gold threads accentuated with black; displaying series of small conventional bouquets interrupted with sprigs of flowers.

Length, 2¼ yards; depth, 1 yard 16 inches.

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G. W. Quistgaard

788—Cashmere Shawl *Indian Late Eighteenth Century*

65. Very rare fluctuating sky-blue field; woven with corners, deep end borders and narrow side borders in crimson, old yellows, blue and green with interlacing palmette motives, highly conventionalized floral devices and occasionally with more naturalistic blossoms. (Slightly imperfect about center.)

3 yards 8 inches by 1 yard 21 inches.

B. M. Leulin

789—Embroidered Green Silk Robe *Egypto-Arabic Late Seventeenth Century*

50. Sleeveless, with two long tapering banded flaps at back. Embroidered in brilliant reds, pinks and blues with growing series of lotus blossoms and palmettes.

W. B. Stoffancou

790—Chinese Embroidered Red Silk Skirt *Ch'ien-lung*

30. Cherry-red satin; enriched in gold and colored silks with fine trailing sprays of roses, "Feng-huangs" and blue border of further flowers and butterflies.

Length, 2 yards 11 inches; depth, 22½ inches.

H. le. Mathews

791—Chinese Gold Silk Tapestry Mandarin Robe *K'ang-hsi*

50. Fine chocolate-brown field, woven in the tapestry method with five-clawed "Imperial dragons" risen from water motives at foot and seeking the sacred pearl amid cloud forms, and bats, the "Symbol of Happiness." Blue collar of similar dragons. Rich typical coloring. (Has been restored.)

W. Koopman

792—Gold Brocatelle Orphrey *Florentine Sixteenth Century*

25. Peach-pink; woven in gold threads with winged cherub-heads interrupting flamed medallions of the sacred insignia.

Width, 9 inches; length, 9 inches.

John Getz

793—Embroidered Crimson Silk Hood *Italian Sixteenth Century*

40. Rich crimson satin; displaying in colored silks appliqué a cartouched symbolic oval medallion surrounded by husk scrollings. Trimmed with fringe.

Length, 19¼ inches; width, 19 inches.

H. Saunders

794—Gold Brocatelle Orphrey *Florentine Sixteenth Century*

15. Ruby-crimson; woven in gold threads with subjects, "Christ Arisen" and the "Two Roman Soldiers," and surrounding winged cherub-heads.

Height, 30 inches; width, 8 inches.

H. Koopman

795—Brocatelle Orphrey *Florentine Late Sixteenth Century*

25. Mellow peach-pink; woven in golden-yellow with Gothic leaf ogivals alternately enclosing subjects, "Christ Arisen" and leaf-husks. Ribbon and rosette borders.

Height, 43 inches; width, 9½ inches.

A. M. Ring

796—Two Gold Brocatelle Orphreys

Florentine Sixteenth Century

17.50 (A) Similar to the preceding; but woven in gold threads in a different scale.

(B) Deep peach-pink; woven in golden-yellow with subjects repeating, "The Annunciation."

Heights, 44 and 28 inches; widths, 7½ inches and 8½ inches.

C. Swelnetrees

797—Two Gold Brocatelle Orphreys

Florentine Sixteenth Century

12.50 (A) Similar to the preceding.

(B) Similar; but with the subjects introduced horizontally.

Heights, 28 inches and 7 inches; widths, 9½ and 41 inches.

E. Seacongood

798—Two Gold Needle-painted Orphreys

Flemish Sixteenth Century

150. (A) Exhibiting the "Four Evangelists" standing within niches.

(B) Silver-enriched; displaying "The Virgin and Child" and "St. Joseph" within elaborate arched niches.

Heights, 50 inches and 40 inches; widths, 6¾ and 6½ inches.

H. Koopman

799—Two Gold Brocatelle Orphreys

Florentine Late Sixteenth Century

22.50 (A) Peach-pink; woven in golden-yellow with winged cherub-heads interrupting flaming sacred symbols.

(B) Similar, with interrupting oval medallions enclosing figures of the "Holy Virgin."

Heights, 65 inches and 38 inches; widths, 9½ inches and 9 inches.

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Met. Museum of Art

800—Unique Gold Brocatelle Orphrey

Florentine Fifteenth Century

40. Ruby-crimson; woven in gold threads, pale sapphire-blue, green and curious orange in the features with a series of most interesting episodes from the life of Our Lord: "The Annunciation," "The Nativity," "The Circumcision" and "The Flight to Egypt." Each scene finished with diamond-motived borders. (Needs slight restoration.)

Height, 58 inches; width, 10 inches.

Joseph Brummer

801—Two Gold Brocatelle Orphreys

Florentine Fifteenth Century

65. (A) "The Adoration." The Holy Virgin and three angels under a blue canopy before the recumbent Saviour. Peach-red woven in gold and the flesh in ivory.

(B) Apricot-yellow; woven in gold threads and ivory in the features; with winged angels before pots of lilies and playing viols. Finished with green galloon.

Heights, 10½ inches and 35½ inches; widths, 19 inches and 7 inches

B. M. Leulin

802—Gold-embroidered Cloth Prayer Panel

Persian Seventeenth Century

125. Red mihrab, enriched in gold threads, ivory and lavender with three infloretted cypress motives, ivory spandrils and supports with floral vines. Green inner border, with blue and tan blossoms. Deep main border of recurring red, with tan and ivory blossoms festooned with husk motives sustaining bouquets.

Height, 66 inches; width, 45½ inches.

B. M. Auebach

803—Gold and Silver Embroidered Velvet Saddle-cloth

Persian Sixteenth Century

25. Shaped lustrous yellow-brown-black velvet. Enriched in raised silver and gold with Gothic leaf-scrolled border and fine floral panel at rear.

Depth, 27 inches; width, 31 inches.

Mme. Lefortier

804—Royal Silver and Gold Embroidered Velvet Saddle-cloth
Persian Seventeenth Century

55. Broad spade-shape, with crimson velvet panel at crown. Large panel over flanks solidly embroidered with diagonal ribbings of gold; enriched with central bouquet and flanking scrollings of acanthus leaves in silver touched with passages of crimson and green. Similar leaf-scrolled border. Trimmed with two fringes of ivory and crimson.

Length, 1 *yard* 19 *inches; width,* 2 *yards* 8 *inches.*

" "

805—Royal Gold-embroidered Velvet Saddle-cloth
Persian Seventeenth Century

45. Broad spade-shape, with crimson velvet-scrolled cartouche at crown; the large panel over flanks solidly embroidered with diagonal ribs of gold, enriched with raised gold pomegranate and leaf scrollings which are worn to the silver of the gold threads, giving a most charming tone to the whole. Trimmed with two fringes of ivory and crimson.

Length, 1 *yard* 23 *inches; width,* 2 *yards* 6 *inches.*

Mrs. F. Leutting

806—Quilted and Embroidered Silk Cover
French Eighteenth Century

40. Very lustrous fluctuating field green silk, embroidered with border of conventionalized scrolled leafage and bouquets in ivory.

2 *yards* 8 *inches by* 2 *yards* 3 *inches.*

Mrs. Hyde

807—Quilted Crimson Silk Coverlet *French Eighteenth Century*

65. Rose-du-Barry silk. Very skilfully quilted with recurring medallions and sprays of flowers.

2¼ *yards by* 2 *yards* 5 *inches.*

P. Berolzheimer

808—Gold-embroidered Rose-crimson Silk Cover
Persian Seventeenth Century

65. Rose-du-Barry crimson silk; enriched in gold threads and lovely grass-greens with intricate scrollings of diverse flowers. Similar narrow border.

35 *inches square.*

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

A. Z. Noorian

809—Gold and Silver Yellow Linen Cover

Russo-Persian Seventeenth Century

30. Pale yellow sheer linen, with oval wreathed oblong medallion in red-pink, green, gold, silver and lavender, *semé* with chevroned lozenge motives and niched crosses at quarters. Inscribed silver border of cypress and pink sprays of flowers alternating. (Slightly imperfect.)

38 inches by 36 inches.

Note: A most delicate, refined and unique specimen of weaving, exhibiting the pattern complete on both faces of the material.

Mrs. R. Lewisohn

810—Millefleurs Kinkob Brocade

Persian Late Sixteenth Century

85. Rich solid gold ground; woven in dainty old pinks and blue with trailing sprays of varied delicate flowers.

52 inches by 28 inches.

E. I. Farmer

811—Chinese Brocaded Velvet Banquette Cover *K'ang-hsi*

85. Mouse-yellow velvet; brocaded with charming scrollings of lotus blossoms in pinks, blues, ivories and greens. Pink key-scroll border and welted sides with further similar scrollings of lotus.

Square, 45 inches: depth, 2½ inches.

From the collection of Ambassador Brandt, Pekin.

J. F. Ballard

812—Gold and Silver-embroidered Silk Cover

Persian Late Sixteenth Century

60. Lustrous rose-crimson satin; solidly worked in silver and gold threads with large detached scrolled bouquets of flowers. Similar leaf and blossom border.

48 inches by 45 inches.

S. G. Rosenbaum

813—Gold-enriched Jardinière Velvet Cover

Italian Seventeenth Century

190. Displaying central bouquet of crimson and lavender flowers, doubly festooned at ends with vines and further flowers. Borders of leaf-scrolled crimson roses, leaf guards. Grounds subsequently worked solidly in gold threads.

59 inches by 26 inches.

M. J. Donovan

814—Two Silk Brocade Covers *Japanese Seventeenth Century*

40. (A) Old-red silk; woven in pastel colors, gold and deep blue with finely scrolled lotus blossoms.

(B) Warm gray silk; woven in blues, greens, pinks and ivory with detached rosetted hexagonal motives.

50 inches by 41 inches and 48 inches by 14½ inches.

Hilda Altschul

815—Silver and Green Brocade Cover *Japanese Eighteenth Century*

50. Jade-green satin; woven in soft blue, ivory, pale yellows and silver with series of rocky wave motives surmounted by dragon in the clouds.

53½ inches by 51½ inches.

W. H. Corriell

816—Gold Brocade Cover *Japanese Seventeenth Century*

55. Old red field; woven with interlaced floral motived lozenged lattice in blue, gold and pale yellow; enclosing Imperial ivory and gold chrysanthemum devices.

53 inches by 51 inches.

M. J. Donovan

817—Gold Brocade Cover *Japanese Seventeenth Century*

55. Apricot silk; woven solidly in gold threads with circular, medallioned dragons interrupted by key and cloud scrollings.

58 inches by 50 inches.

E. Filippo

818—Ivory Brocade Cover *Persian Late Sixteenth Century*

20. Center and border of rosetted green stripes enclosing various detached sprays of pink flowers. Ground damassé with interlacing floral medallions. (Restored; slightly stained.)

1 yard 22 inches by 34 inches.

W. H. Corriell

819—Embroidered Cloth Cover *Persian Seventeenth Century*

70. Light straw-tan field; *semé* with appliqué cloth, pink and yellow blossoms. Rich blue border with interlacing scrollings of varied blossoms. Similar old-red guards.

1 yard 25 inches by 1 yard 3½ inches.

Mrs. Bush

820—Silver Brocade Cover *Persian Early Seventeenth Century*

Pale sea-green field, plenteously shot with shimmering silver; woven with detached sprays of red-pink roses having blue leaves. Crimson millefleurs inner border: outer of shot yellow brocade with leaf ogivals occupied by sprays of further dainty pink roses.

140.

2 yards 25 inches by 35 inches.

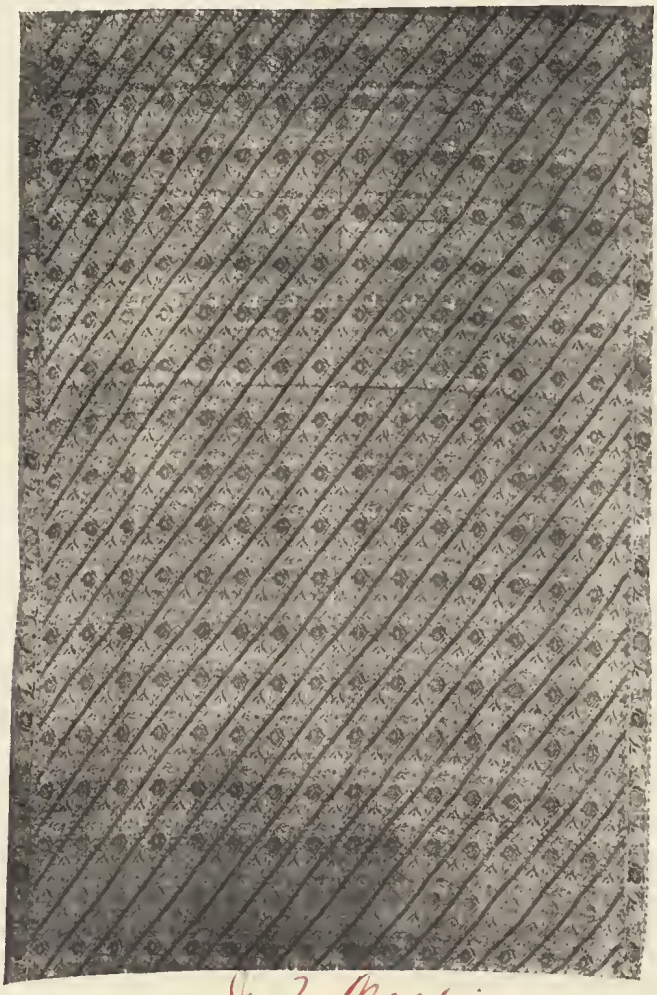
G. H. Luistgaard

821—Embroidered Ivory Silk Cover *French Eighteenth Century*

Lustrous sheer silk; enriched in rich harmonious colors with an intricate frontal border of festooned grapes, floral bouquets and vines.

20.

3 yards 3 inches by 1 yard 21 inches.



G. Z. Noorian

822—Millefleurs Gold Brocade Panel *Ispahan Late Sixteenth Century*

150. *Drap d'or* field; enriched with minutely bordered diagonally placed green stripes guarding beautiful vines of lavender, pink, old red and ivory flowers. Border of scrolled blossoms in deeper tones. *Height, 6 feet 1 inch; width, 3 feet 5 inches.*

Charles of London

823—Gold Brocade Panel *Italian Eighteenth Century*

150. Lustrous rose-red field; woven in threads of gold and silver; displaying leaf-scrolled medallions enclosing bouquets and pine-apple motives. Lined. *Length, 12 yards 2 inches; width, 22 inches.*

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H. Revordian

824—Brocaded Velvet Cover *Rhodian Seventeenth Century*

Rich ivory field; woven in blue, old red, yellow and green with alternating series of leaf scrolling stellate rosettes and smaller round rosettes.

40.

2 yards 3 inches by 1 yard 21 inches.

Note: A distinct European influence pervades the pattern.

J. W. Quistgaard

825—Embroidered and Quilted Silk Cover *French Eighteenth Century*

60. Rose-ruby silk, with diamond trellis center. Enriched with side borders of quasi-architectural motives of shell devices, ribbons and flowers in ivory silks.

2 yards 4 inches by 1 yard 29 inches.

Mrs. Bush

826—Peach Brocade Table Center *Persian Seventeenth Century*

Beautifully fluctuating peach-colored silk; woven with blue in-floretted straw-colored palmettes and interrupting detached scrolled motives. Similar larger palmettes at end borders.

110.

1 yards 10 inches by 25 inches.

H. Koopman

827—Gold Brocade Cover *Venetian Seventeenth Century*

Lustrous ivory field, woven in gold threads and colors with series of trees and tulips variously sheltering stags, rabbits and flying birds. Trimmed with gold galloon.

160.

2 yards 7 inches by 1⅔ yards.

Mrs. E. F. Albee

828—Rose-crimson Damask Coverlet *Italian Seventeenth Century*

Lustrous two-toned silk; woven with an intricate pattern of scrolled husks and leafage.

80.

2 yards 20 inches by 2 yards 11 inches.

Miss F. M. Schmidt

829—Gold Brocade Panel *Italian Eighteenth Century*

Lustrous ruby crimson; woven in lavender and gold threads; with detached scrolled ogivals enclosing bouquets and surrounded by vines of grapes. Lined.

170.

15 yards 6 inches; width, 21 inches.

D. G. Kelekian

830—Gold and Silver Brocade Table Center

Ispahan Late Sixteenth Century

100. Center of three bands—ivory, blue and old-red; woven in gold *semé* with innumerable minute palmette motives. Finished with borders of interlacing vines bearing pink flowers. End panels of blue and pink columned oval medallion in which further gold and silver are introduced.

3 yards 32 inches by 19 inches.

H. Koofman

831—Two Green Brocade Covers *Spanish Eighteenth Century*

65. Ribbed emerald green field; enriched with varied detached sprays of flowers in brilliant colors.

2 yards 1 inch by 1 yard 1 inch.

J. B. Noorian

832—Rose Brocade Cover *Persian Seventeenth Century*

180. Rose-du-Barry satin; woven in center with two columned and domed temples having hanging lamps and vase of flowers below. Fine border of infloretted plaquettes having surrounding vines and floral borders. Executed in mellow pastel colors.

1 yard 28 inches by 1 yard 10½ inches.

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Joseph Brummer

833—Millefleurs Gold Brocade Panel *Ispahan Sixteenth Century*

180. Old-red field; woven lavishly in gold touched with black *semé* with innumerable dainty blossoms. Foot panel with gold ground, displaying vases of formal carnations in old-red, blue, silver threads and black. Similar borders of scrolled flowers on three sides.

Height, 9 feet 9 inches; width, 2 feet.

(*Illustrated*)

Mrs. Hugh E. Murray

834—Ivory Brocade Cover *French Seventeenth Century*

10. Damassé ivory ground; enriched with golden leaf and strap scrollings interspersed with pink and blue flowers.

57 inches by 15½ inches.

Mme. Lefortier

835—Embroidered Linen Panel *Rhodian Seventeenth Century*

200. Fan-shaped toward foot. Deep ivory linen embroidered in rich old-red and fluctuating jade-green with curiously varying conventionalized vase and other plaquettes interrupted by bands of diagonally placed leaf motives in these alternate colors.

Height, 9 feet 5 inches; width at foot, 5 feet 5 inches.

Mme. Lefortier

836—Embroidered Linen Panel *Rhodian Seventeenth Century*

140. Similar to the preceding. The motives interrupted by quaint stripes instead of leaves.

Height, 9 feet 4 inches; width at foot, 9 feet 4 inches.

No. 833—Millefleurs Gold Brocade Panel
(*Ispahan Sixteenth Century*)

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E. Newberger

837—Chinese Gold-embroidered Silk Panel *K'ang-hsi*

50. "The Fairy Queen of the West." Jade-green silk woven with all-over cloud scrolls, enriched in very beautiful mellow-colored silks. The elaborately attired Fairy Queen is seated at center attended by two genii. A devotee riding a kylin, at left, is attended by two personages and Lao-Tze is descending on the back of a flying crane; at right a princess riding an elephant, with two attendants bearing fruit and flowers approaches center and a fairy descends from the sky on the back of a "Feng-huang."

Height, 3 feet; length, 8 feet 6 inches.

ORIENTAL RUGS OF THE EIGHTEENTH AND NINETEENTH CENTURIES

J. Z. Noorian

838—Senna Saddle-cloth Rugs *Late Eighteenth Century*

110. Dense close pile; field deep tan-ivory, with simulating mihrab bracketed in lustrous black; woven with finely arabesqued floral motives in pale sapphire-blue, ivory and rose-crimson. Crimson border enriched with dainty floral scrollings in the colors of the brackets; pearl-bordered guards of brilliant minute crimson blossoms.

3 feet 2 inches by 3 feet 1½ inches.

Joseph Brummer

839—Royal Bokhara Rug *Eighteenth Century*

160. Dense firm weaving. Beautiful lustrous rose-red field; woven with two shimmering rose-pink lozenge motives displaying varied plaquettes in the rose-red of field, ivory and black; these within, guarded and parted by ivory strapped motives of floral and geometric devices in part latch-hooked. Ivory butterfly motived border with scrolled and diamond guards; finished at foot with a superb example of weaving, a border of X-devices alternating with latch-hooked diamonds in the colors of the field. (Needs slight restoration.)

4 feet 8½ inches by 1 foot 8½ inches.

E. Fafferson

840—Rose-crimson and Ivory Rug

Mid-Persian Eighteenth Century

190. Dense ivory field; woven with soft green leaf-serolled, handled vases in rose-du-Barry having sapphire-blue blossomed centers and high loose bouquets of similar pink roses with sapphire-blue birds perched at the crowns thereof. Rose-crimson borders and guards displaying varied pale green, yellow, black and ivory conventionalized blossoms.

4 feet 7 inches by 3 feet 1 inch.

Robt. Deverian

841—Jade Green and Crimson Rug

Northeastern Persian Early Eighteenth Century

60. Rare firm pile; shimmering rose-red field of many ruby tones; woven in sedate jade-green with vases sustaining large arabesqued pomegranate motives. Lighter jade-green border on three sides displaying series of rose-crimson, pink and black *j'ui* motives; crimson and yellow key patterned guards and outer band of rose-red. Fringed at one end. Fragment of a larger long rug.

5 feet 1 inch by 2 feet 7 inches.

Dr. L. Kast

842—Sapphire-blue Millefleurs Rug

Chinese Nineteenth Century

160. Sparkling sapphire-blue field of great radiance; woven in red-pink, deep ivory, black and golden-yellow with arabesqued bouquets of varied charming carnations. Banded blue border of angular serolled lotus blossoms in red-pinks; inner blue and gold key-patterned minor border with pearl guards. Finished with an outer band of recurring sapphire-blue.

5 feet 6 inches by 2 feet 11 inches.

G. F. Ballard

843—Royal Bokhara Rose-red Medallioned Rug

Eighteenth Century

110. Lustrous flame rose-red fluctuating with gemlike ruby areas. Woven in black, sapphire-blue, ivory and rose-pink with detached rows of latch-hooked diamonds alternating with blossomed stepped cruciform motives. Serolled husk-blossom border with striped and angular leafed guards. (Needs slight restoration.)

6 feet 2 inches by 4 feet.

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Robt. Devorian

844—Silk Prayer Rug *Mid-Persian Late Eighteenth Century*

750. Lustrous tan-ivory mihrab with pale blue lotus-scrolled spandrils, gracefully floretted columns supported on scrolled lotus jardinières and leaf-scrolled plaquetted vase emitting loose bouquet of varied flowers ramifying the arch. Woven in jade-green, old red-crimson, blue, lustrous black, deep yellow and lavender. Black border displaying lovely angular sprays of sapphire-blue hyacinths guarding floral plaquettes; broad crimson guards of scrolling lotus, small carnations and asters.

6 feet 2 inches by 4 feet 4 inches.

Dr. L. Hast

845—Rose Trellised Rug *Mosul Eighteenth Century*

170. Ruby-red field, latticed with small soft jade-green diamonds enclosing rose-pink blossoms. Light sapphire-blue borders woven with square bouquets of carnations in crimson-pink, black and light green. Double guards of green scrolled pink carnations on tawny grounds and many blossoms; yellow outer guards.

8 feet 5½ inches by 4 feet 2 inches.

" " "

846—Rose-du-Barry Medallioned Rug *Shirvan Late Eighteenth Century*

220. Beautiful glowing rose-du-Barry field; woven with seven varicolored arabesqued lozenge medallions enclosing latch-hooked lozenge motives in sapphire-blue, ivory, jade-green, yellow and black. The medallions are parted by spade-terminated staves and surrounded by very varied complex animalistic and geometric motives. Ivory border with multicolored interlaced latch-hooked X-motives; angular scrolled golden-yellow inner border pinnacled and blossomed over field; crimson-banded black and blue guards.

9 feet 4 inches by 4 feet 1 inch.

" " "

847—Sapphire-blue Rug *Shirvan Eighteenth Century*

400 Rich resonant sapphire-blue field, with charming lighter areas. Deep blue borders displaying arabesqued squares, linked to scrolled staves and having floretted pomegranate motived centers, in ivory, crimson and yellow; double guards of scrolled sapphire-blue and tawny-brown bearing scrollings of crimson carnations.

12 feet 11 inches by 3 feet 9 inches.

D. Z. Noorian

848—Royal Bokhara Carpet *Early Eighteenth Century*

275.

Lustrous jaspé cherry-red field, with fine deep areas. Woven in black, ivory, deep blue and rich rose-pink, with oblong lattice enclosing finely blossomed double cruciform motives and bearing at the intersections particolored lobed lozenge devices having stellate centers. Very intricate borders in the colors of the field displaying floretted X-devices, chevroned motives and oblongs of stellated lozenges; dainty guards of double-U motives alternating with tiny blossoms. End finished with blue and old-red stripes. (Needs slight restoration.)

9 feet 3 inches by 6 feet 3 inches.

Wm. L. Rast

849—Two Matched Jade-green and Rose-du-Barry Rugs *Fereghan Late Seventeenth Century*

560.

Deep variable jade-green field. Woven in rose-du-Barry pink and crimson, black, light and dark sapphire-blue, yellow, ivory and plum-color with slender staff bearing alternately highly conventionalized bouquets of lilies and curious archaic h or bird-like motives embodying cloud scrollings and infacing three small carnations; similar smaller outfacing motives flank the bouquets. Charming broad rose-du-Barry pink borders displaying angular scrolled large lotus blossoms and ovaled blossoms of Herati leaves. Angular scrolled ivory guards.

Respectively, 15 feet 6 inches by 3 feet 2 inches, and 14 feet 9 inches by 3 feet 2 inches.

Note: It is rare, indeed, to find two seventeenth century rugs of this fine quality so very beautifully matched.

FOURTH AND LAST AFTERNOON'S SALE

SATURDAY, FEBRUARY 24, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 2.15 O'CLOCK

Catalogue Numbers 850 to 997, inclusive

MISCELLANEOUS CABINET OBJECTS

H. Koopman

850—Chinese Carved Crystal Group *Ch'ien-lung*

50 Recumbent "Dog of Foo," playing with brocaded ball in fore-paws.

17.

Length, 2 inches.

" "

851—Chinese Carved Crystal Box *Ch'ien-lung*

50 Irregular oval, with loose cover. Enriched on both sides with Buddha's-hand fruit, the citron and sprays of leaves. Open leaf and scroll-carved stand.

27.

Length, 4 inches.

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Henry Simmons

852—Carved Rock Crystal Ewer *Italian Sixteenth Century*

Oviform body; enriched with masks, festoons, flutings and two episodes from Neptune's life within scroll-panels; molded round foot with scrollings. Scrolled neck with two masks. Handle composed as a demi-siren clasping a dolphin's tail. Mounted in gilded silver with valanced collars at handle and below body.

400.

Height, 9¼ inches.

Mr. Newell

853—Carved Rock Crystal Vase *French Eighteenth Century*

Faceted, tulip-shaped body, with high balustered stem, many-sided flaring foot and triple domed cover terminated with four cabochon opals set as terminal. In various sections held together by a silvered rod.

70.

Height, 9¾ inches.

B. H. Huebsch

854—Rock Crystal Coupe, Mounted in Cuivre Doré *French Eighteenth Century*

Fluted elliptical bowl, with oblong baluster side handle. On faceted round stem and fluted oval foot. Mounted on *cuivre doré* with rosetted and fluted collars above and below ball stem.

65.

Height, 4⅝ inches.

William Allen

855—Chinese Carved Rock Crystal Covered Vase *Ch'ien-lung*

210. Oblong section, gracefully expanding at middle. Enriched with animal and ring handles and key-patterned borders at lip and foot. Molded cover with oval aperture surmounted by weird figure of a tiger.

Height, 10½ *inches.*

R. Moore

856—Two Chinese Mutton-fat Jade Bowls *Ch'ien-lung*

400. Bell-shaped bowl, with short foot and saucer-shaped cover. Finely fashioned of rare even-textured pale greenish-cream jade. Seal marks on cover and bowl.

Diameter, 6½ *inches.*

856a—Two Chinese Mutton-fat Jade Saucers *Ch'ien-lung*

Ent Even texture of pale greenish-cream jade.

William Allen

857—Small Cuivre Doré Shaped Box

17.50 Oval pear-shaped, with small knopped pendant, domed hinged cover with swivel looped ring for suspension. Chased with fan motives and floral sprays.

French Eighteenth Century

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A. J. Kobler

858—Carved Ivory Plaque *French Sixteenth Century*

20. Oblong; with traceried round niche occupied by the stately arisen figure of "Our Lord." His Mother and Father are kneeling in adoration before Him. (Imperfect.)

Height, 2½ inches; width, 1⅞ inches.

" " "

859—Sculptured Oblong Bas-relief

After Albert Durer; Seventeenth Century

85. "St. Christopher." Virile bust of bearded man with long curling hair, turned in profile to left. Signed similarly to the original, 1505 and monogram AD.

Height, 3¼ inches; width, 2½ inches.

Mrs. M. L. Schwartz

860—Battersea Enamel Nécessaire *English Eighteenth Century*

60. Long tapering heart-shape, with hinged cover. Mounted in *cuivre doré* at hinge, top and foot. Decorated with scroll panels displaying reserved landscapes, flowers and two scenes, "Venus and Cupid." On yellow grounds.

Length, 3¾ inches.

K. George

861—Carved Ivory Sheath *Flemish Renaissance*

15. Oval tapering sheath, fitted for knife and fork and with round pierced side spurs for suspension. Carved with figures of "King David" and "Warrior" under canopies, at crown with pearl molding, at foot with leaf-enriched heart-shaped cartouches and acorn pendant. Side bands inlaid with malachite.

Length, 7¾ inches.

A. J. Kobler

862—Carved Ivory Plaque *Flemish Late Sixteenth Century*

90. Oblong; depicting two episodes in the life of the Virgin. The upper, "The Adoration of the Three Wise Men of the East." The Holy Virgin is seated in a stable, the Infant Saviour on Her lap; the three wise men and St. Joseph are grouped before the sacred couple. Under, "The Dying Virgin," laid on a pallet attended by the elders and apostles of the church.

Height, 4¼ inches; width, 2¼ inches.

K. George

15.—858 A- Panel

Henry Symons

863—Enameled Gold Knife and Fork

Italian Seventeenth Century

340. Handles as standing figures of "King and Queen," variously holding sceptre, long staff and bouquet of flowers. Rich royal blue, green and ivory enamels. Steel blade marked with crescent joined to star. Four-tined fork marked S.

Lengths, 6⅛ inches and 5⅜ inches.

R. George

864—Pinchbeck Gold Chatelaine

French Early Eighteenth Century

110. Scrolled cartouche-shaped nécessaire with hinged cover and hinged double girdle cartouche and strap hook at back. Enriched with classic figures of Mars and Venus, Venus and Adonis, Pastoral subjects and rocaille scrollings. Fitted with tweezer, knife and scissors.

Length, 7⅝ inches.

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H. Kevorkian

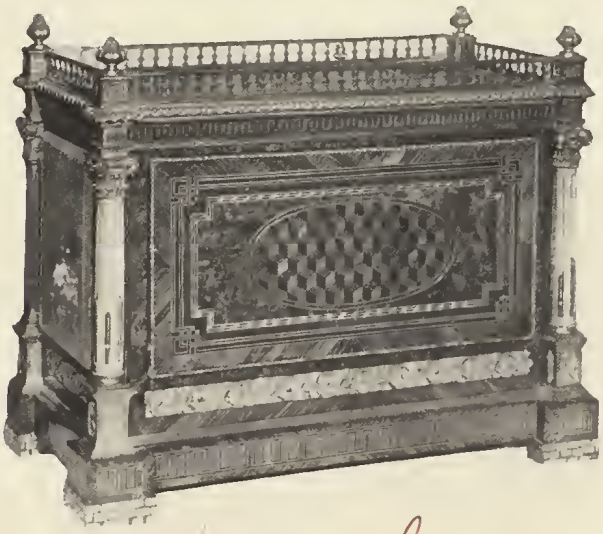
865—Decorated Elm-root Tea Caddy

By Angelica Kauffman, English Eighteenth Century

150.

Oblong with hinged cover, inlaid with tulipwood bandings and three oval medallions occupied by finely painted ivory miniatures. In the top, "Two Charming Sisters" placing a floral wreath on a votive altar; front with two miniatures; in each, one of the sisters at pastoral avocation. Interior fitted with two cut-glass stoppered caddies of the period.

Height, 5½ inches; length, 7⅝ inches.



Henry Symons

866—Inlaid Tulipwood Musical Box, Mounted in Cuivre Doré
French Eighteenth Century

80. Paneled oblong top and front, enriched with medallioned parquetry and key bandings in tuya, tulip, hare and kingwood. Supported on ivory laequé columns and key-pattern base with ash-lared feet. The front and end panels hinged to open. Mounted in finely chiseled *cuivre doré*, with square balustered gallery gadrooned at foot and terminating end pedestaled leaf-vases, the columns having Corinthian capitals and rosetted bases, frieze and base moldings, and lower panel of rosetted medallions. Plays several old-fashioned tunes on brass cylinder.

Height, 15½ *inches; length,* 18¾ *inches.*

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SCHOOL OF JEAN HONORÉ FRAGONARD

FRENCH: 1732—1806

B. N. Huebsch

867—IVORY MINIATURE PORTRAIT

60. Bust portrait of a fragile young lady with large eyes, a blue ribbon tucked into her rambling hair, figure to right and face turned three-quarters front. In a light gown with small puffs at the sleeve tops, and wearing a white lace boa about her neck, loosely tied with a blue ribbon. Mounted in gold.

(*Illustrated*)

Henry Symons

868—STATUARY MARBLE MUSICAL BOX, MOUNTED IN CUIVRE DORÉ

Louis XVI Period

210. Molded oblong marble top, with semicircular ends. Supported on six fluted marble pilasters and base of similar contour to top. Richly mounted in chiseled *cuivre doré* with rosette and acanthus rinceaux to small fascia of top; finely latticed and husk panels between pilasters flanking central oval medallion with scrolled spandrils and enclosing original cut silk basket of small flowers. Plinth with panel of sportive cupidons, engine-turned end panels and flattened bulbous feet. Lattice panels with green silk backs. Plays several old-fashioned French airs.

Height, 9½ *inches; length,* 18¼ *inches.*

(*Illustrated*)

869—BRONZE TABLE BELL BY F. HEMONY

Hamburg, Mid-sixteenth Century

40. Molded bell, enriched with many archaic figures, the coat-of-arms of Hamburg and inscription at foot: ME FECIT ANNO 1569 F. HEMONY. Handle in the form of an armored knight.

Height, 6¾ *inches.*

No. 867—Ivory Miniature Portrait
(*School of Jean Honoré Fragonard*)

No. 868—Statuary Marble Musical Box, Mounted in Cuivre Doré
(*Louis XVI Period*)

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Henry Symons

870—Hound's Bronze Collar *Italian Seventeenth Century*

20. Broad-banded circular collar, with hinges at one side and spring catch on other. Enriched with two coats-of-arms and intricate engraved leaf and strap arabesque scrollings. Lined with parchment.

Diameter, 7 inches.

Mrs. McDonald

871—Rare Cuivre Doré Lock, Hasp and Key

Italian Renaissance

525. Molded square lock plate; enriched with vase and mask pilasters, flanking motives of military trophies above sleeping figures of Venus and Adonis. Tapering hasp, with robed figure of Pomona carrying basket of fruit on her head and standing above a quartered oval-shaped coat-of-arms. Rich original patina. Forged iron Gothic key with oval pierced radiated bow.

Lock plate, 7 inches square

(*Illustrated*)

No. 871—Rare Cuivre Doré Lock, Hasp and Key
(*Italian Renaissance*)

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CUIVRE DORÉ AND MARBLE GROUPS AND CANDLESTICKS

Henry Symons

872—Gilded Bronze Group

Nicholas Couston, French (1658-1733)

375. A chubby cupidon, asleep, grasps the head of a curling dolphin, on whose back he is reclining. The dolphin skims over the crest of wave motives. Finely modeled and broadly chased. Rich original patina. On molded oblong plinth.

Height, 9⅞ inches; width, 9¾ inches.

(*Illustrated*)

A. A. Smith

873—Cuivre Doré Group *Empire Period*

50. "The Empress Josephine." Wearing typical Grecian robes and holding a flaming heart in her right hand; a wreathed and flaming torchère is at her left. On oblong rouge marble plinth; mounted with rosetted and husk-motived base having short feet.

Height, 13½ inches; width, 8¾ inches.

Henry Symons

874—Two Cuivre Doré and Marble Candlesticks

Régence Period

340. Finely chiseled *cuivre doré*. A lightly draped nymph is seated on the upcurled tail of a dolphin, one foot resting on the animal's head; she holds aloft a smaller dolphin, from whose mouth issues a leaf bobêche and fluted socket. A bearded satyr is seated on the back of a lion crouching toward back. On round pink Brêche marble pedestal; molded with statuary marble at foot.

Height, 17½ inches.

(*Illustrated*)

874

872

874

No. 872—Gilded Bronze Group (*Nicholas Couston, French,* 1658-1733)

No. 874—Two Cuivre Doré and Marble Candlesticks (*Régence Period*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

CUIVRE DORÉ CRYSTAL AND MARBLE CLOCKS AND CANDELABRA OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES

Henry Symons

875—Cuivre Doré Crystal Clock *Augsburg, Seventeenth Century*

500.

Elongated octagonal case, supported on the head of a kneeling Atlas; the case with crystal sides and back having florally pierced faceted border to silvered round dial; surmounted by a standing figure of "St. John the Baptist Preaching in the Wilderness." On molded elongated octagonal base, with folding shrine under foot; painted with episodes in the life of our Lord. Signed: Wilhelm Zoller. (Crystal and painting of shrine imperfect.)

Height, 9 inches.

From the collection of Count Raoul Hamilton, Oversholm, Skane, Sweden.

(*Illustrated*)

O. Bernet, Agt.

876—Two Alabaster Vases, Mounted in Cuivre Doré *French Eighteenth Century*

1500.

Graceful fluted oviform vase; with small incurved mouth, small shaft and square base, of rich mottled creamy alabaster. Mounted in *cuivre doré* with gadroon-molding at lip, pearl motives on shoulder, fine ram's-head and husk handles, acanthus and water leaves at base, laurel garland at foot and small square plinth.

Height, 13¾ inches.

(*Illustrated*)

876

875

876

No. 875—Cuivre Doré Crystal Clock (*Augsburg, Seventeenth Century*)

No. 876—Two Alabaster Vases, Mounted in Cuivre Doré (*French Eigtheenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

William Allen

877—Bisque Clock, Mounted in Cuivre Doré *Directoire Period*

2/0.

Drum movement at right against which a charming cupidon, seated on a draperied cushion, rests his left arm. On oblong plinth enriched with panels of *cuivre doré*, a rooster amid acanthus rinceaux, scrolled honeysuckle at ends. Half-statuary marble base of same contour as plinth, mounted with pearl molding and round feet. Porcelain dial.

Height, 12¼ *inches; width,* 10¾ *inches.*

E. Ellinger

878—Cuivre Doré Group *Empire Period*

8/0.

"Love's Missive." A maiden in typical clinging low-cut robe, holding a letter in her right hand, advances to her willing messenger, Cupidon, standing on a small bench ready to fly at the bidding of his mistress. On oblong black marble base, mounted on leaf and rope motived gilded plinth, with stump feet.

Height, 13½ *inches; width,* 9¾ *inches.*

E. Bernet, agt.

879—Bronze and Cuivre Doré Clock *Louis XVI Period*

1050. Round porcelain dial at right, set in fluted half-column; surmounted by a draped vase having pineapple terminal. A green bronze cupidon, allegorical of the "Arts," is seated on three volumes at left. On *cuivre doré* oblong base enriched with leaf rosettes, scrollings, guilloche motives and round feet. Dial signed "Courvoisier à Paris." (Bronze figure of cupidon has been refinished.)

Height, 12⅛ *inches; width,* 12 *inches.*

Henri Simons

880—Bronze Group *After Clodion; Directoire Period*

130. "A Vestal Virgin." Stately standing figure, robed in Grecian draperies, carrying a vase under her left hand and tending her altar fire with right. Rich green black patina. Signed at back of shaped plinth, "Clodion."

Height, 20¾ *inches.*

From the collection of Count Stenbock, Ornö, Sweden.

Note: The Count inherited this charming bronze from the Princess Sophia Albertina of Sweden, sister of King Gustavus III.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

Mrs. E. F. Albee

881—Statuary Marble Clock, Mounted in Cuivre Doré

French Eighteenth Century

575.

Round porcelain dial set on marble pedestal, with cloud forms at left and surmounted by rose-garlanded trophy. Two cupidons, allegorical of astronomy, are at left and right: at left, seated on clouds playing with two telescopes; at right, standing on two books before a celestial globe. Oblong paneled base with round ends, enriched with leaf rosettes, panel of sportive cupidons and spirally gadrooned round feet. Dial inscribed "Bréant."

Height, 14¼ *inches; width,* 13⅞ *inches.*

Henry Symons

882—Bronze and Cuivre Doré Clock

After Clodion and Gouthière

625.

Round porcelain dial, with *cuivre doré* tun-shaped movement, canopied by four rustic arched stems bearing many grapes and pineapple terminal. The movement is set above a draped lion-skin on two long poles borne on the shoulders of two sturdy juvenile satyrs of green bronze advancing over a rustic base to left. On statuary marble oblong plinth, with round ends. Mounted with rope molding on leaf vase feet. Dial signed: Piolaine à Paris."

Height, 17¾ *inches; width,* 16¾ *inches.*

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

Henry Symons

883—Cuivre Doré Mounted Statuary Marble Clock

By C. W. Haase; Directoire Period

650. Pyramidal marble shaft, with molded oblong base. Circular porcelain dial, set toward foot of shaft. Mounted in *cuivre doré* with surmounting classic panel, "Two Nymphs," sustaining the globe and having a cupidon dancing above; under are two outfacing lions joined with a drapery festoon, sides with long open military and laurel-wreathed trophies, the shaft surmounted by an intricate armillary globe; base with panel of sportive cupidons and drum feet. Auxiliary black marble plinth mounted in *cuivre doré* with chain-festooned shell motives at corners and urn-shaped feet.

Height, 30¼ inches; width, 13½ inches.

William Allen

884—Two Bronze and Cuivre Doré Marble Candelabra

Directoire Period

600. Graceful draped nymph holding aloft with both hands a cornucopia emitting central spiral shaft terminating in a plume, and three leaf-scrolled arms for lights, joining the center shaft under plume. On round statuary marble pedestal having cupidon appliqué and square black marble base apparently of a later period.

Height, 28¾ inches.

From the collection of the Countess Taube, Elesjö, Sweden.

(*Illustrated*)

" "

885—Cuivre Doré Mounted Marble Clock

By Barancourt: Directoire-Empire Period

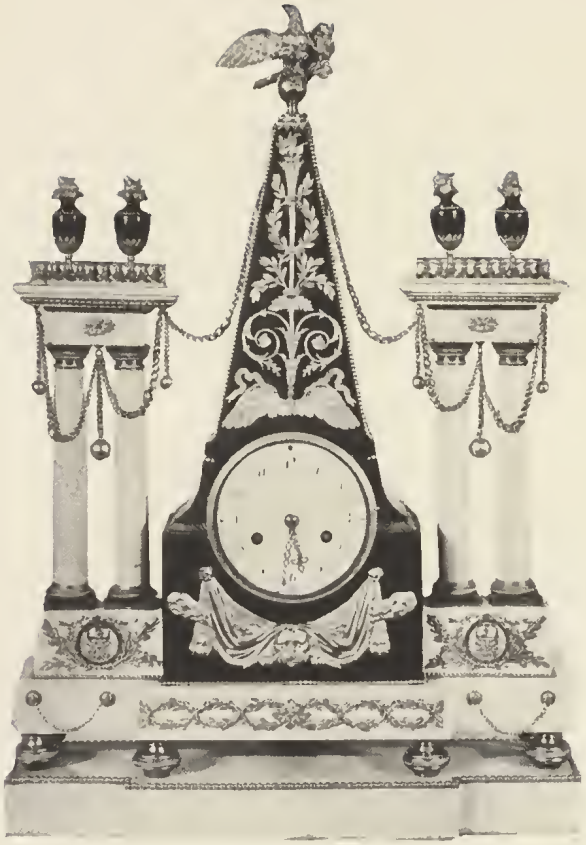
1350. Circular porcelain dial, set in oblong black marble plinth and surmounting pyramid; mounted in *cuivre doré* with the lion-skin and clubs of Hercules as trophy on plinth, the pyramid with laurel garlanded and winged flaming torch surmounted by an eagle perched on orb. The black plinth sustained on an elongated oblong statuary marble base having flanking twin corniced columns and supplementary base. Mounted with balustered galleries, four flowered black marble vase pinnacles, medallioned warriors' heads, laurel-wreathed panel and seven urn feet to base. Supplementary base with pearl molding. Signed: "Baraneourt à Paris."

Height, 29¼ inches; width, 20⅝ inches.

Note: This fine clock was presented by the Emperor Napoleon to Marshal Ney, as is inscribed on back of ball under eagle: "À M. Ney par l'Empereur."

(*Illustrated*)

884



885

884

No. 884—Two Bronze and Cuivre Doré Marble Candelabra (*Directoire Period*)

No. 885—Cuivre Doré Mounted Marble Clock (*By Barancourt; Directoire-Empire Period*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

Henry Symons

886—Important French Cuivre Doré Vase with Clock

By Nils Berg, Stockholm; Louis XVI Period

425. Vase-shaped; with loose husked, spirally fluted high dome-cover having ball terminal, boldly modeled ram's-head handles sustaining festoons of laurel husks, which also garland the circular porcelain dial set above center of body, further enriched with series of fine water-leaves at foot. Round spreading base similarly adorned with flutings to cover, leaf-molded below. On square plinth having incurved corners and guilloche motived panels. Fine chiseling and gilding. Signed on porcelain dial: "Nils Berg."

Height, 43¾ *inches.*

Note: A similar vase, slightly smaller, is in the Royal Swedish Collection.

(*Companion to the following*)

(*Illustrated*)

887—Two Important Cuivre Doré Vases

French Louis XVI Period

800. Similar to the preceding; without clock and plinth.

Height, 39½ *inches.*

Note: A similar important vase to these is in the Royal Swedish Collection.

(*Companion to the preceding*)

(*Illustrated*)

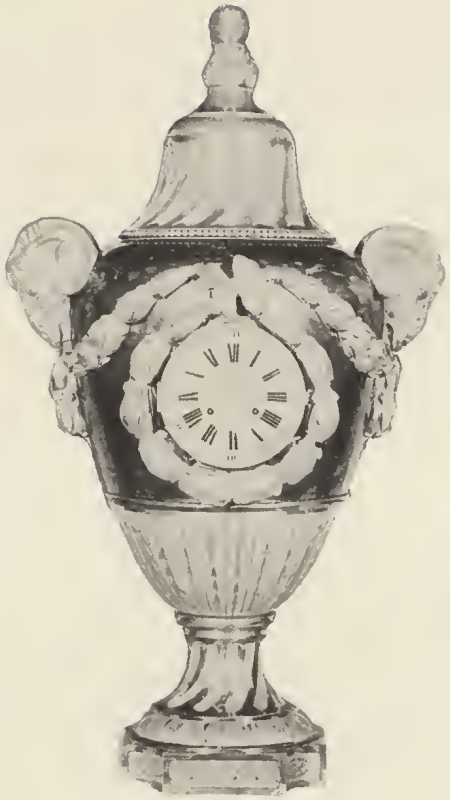
888—Cuivre Doré and Marble Clock *After Falconet*

600. Drum movement supported on statuary marble pedestal and oblong plinth with rounded front. Enriched in finely chiseled *cuivre doré* with lightly draped figure of Venus standing at right, enwreathing a cupidon resting on the drum of clock, over which a drapery falls to a trophy and clouds at left; a wreath of roses is over the dial and a quiver of arrows is at Venus' feet; plinth with panel of sportive cupidons and rosettes. On black marble base having the same contour as plinth, and round feet.

Height, 14½ *inches; width,* 12⅛ *inches.*

From the collection Lewenhaupt, Stockholm, Sweden.

887



886

887

No. 886—Important French Cuivre Doré Vase with Clock
(By Nils Berg, Stockholm; Louis XVI Period)

No. 887—Two Important Cuivre Doré Vases *(French, Louis XVI Period)*

Henry Symons

889—Cuivre Doré Mounted Musical Clock

After Falconet and Gouthière

975.

Circular porcelain dial, supported by two outfacing winged *cuivre doré* sphinx, central honeysuckle motive and oblong plinth of very beautiful red Verona marble, set on a base of similar marble with extended round ends; upon which stand two graceful nymphs sustaining garlands of flowers festooned from the hands of a winged cupidon surmounting the dial of clock; an altered ewer and a tripod are beside the nymphs and two juvenile satyrs are seated before the plinth. The base has panel of Bacchic cupidons playing with lions and lambs. Elaborate pedestaled socle, enclosing the musical cylinder and pipes. The molded top and base are of the same contour and rich marble as in clock. Richly mounted in finely chiseled *cuivre doré* with egg-and-leaf moldings, finely balustered open gallery and delicate acanthus rinceaux at marble top, which is supported on beautiful caryatids rising from base. Open round central medallion with subject, "Venus Rising from Waves," supported by winged sphinx and flanked by wreaths of ivy leaves. Open end panels of the "Sun in Splendor" above intricate trophies. Base with panel of cupidons lighting their flambeaux at a brazier, rosettes, festooned end panels and flattened bulbous feet. The chiseling of the *cuivre doré* is of the most exquisite character and beauty.

Height of clock, 23½ inches; of socle, 16¾ inches; widths, 21 inches and 25½ inches.

From the collection of General von Friborg, Copenhagen, Denmark.

From the collection of Colonel Paulsen, Hothe, Copenhagen.

(*Illustrated*)

Henry Symons

890—Two Bronze and Cuivre Doré Marble Candelabra

French Eighteenth Century

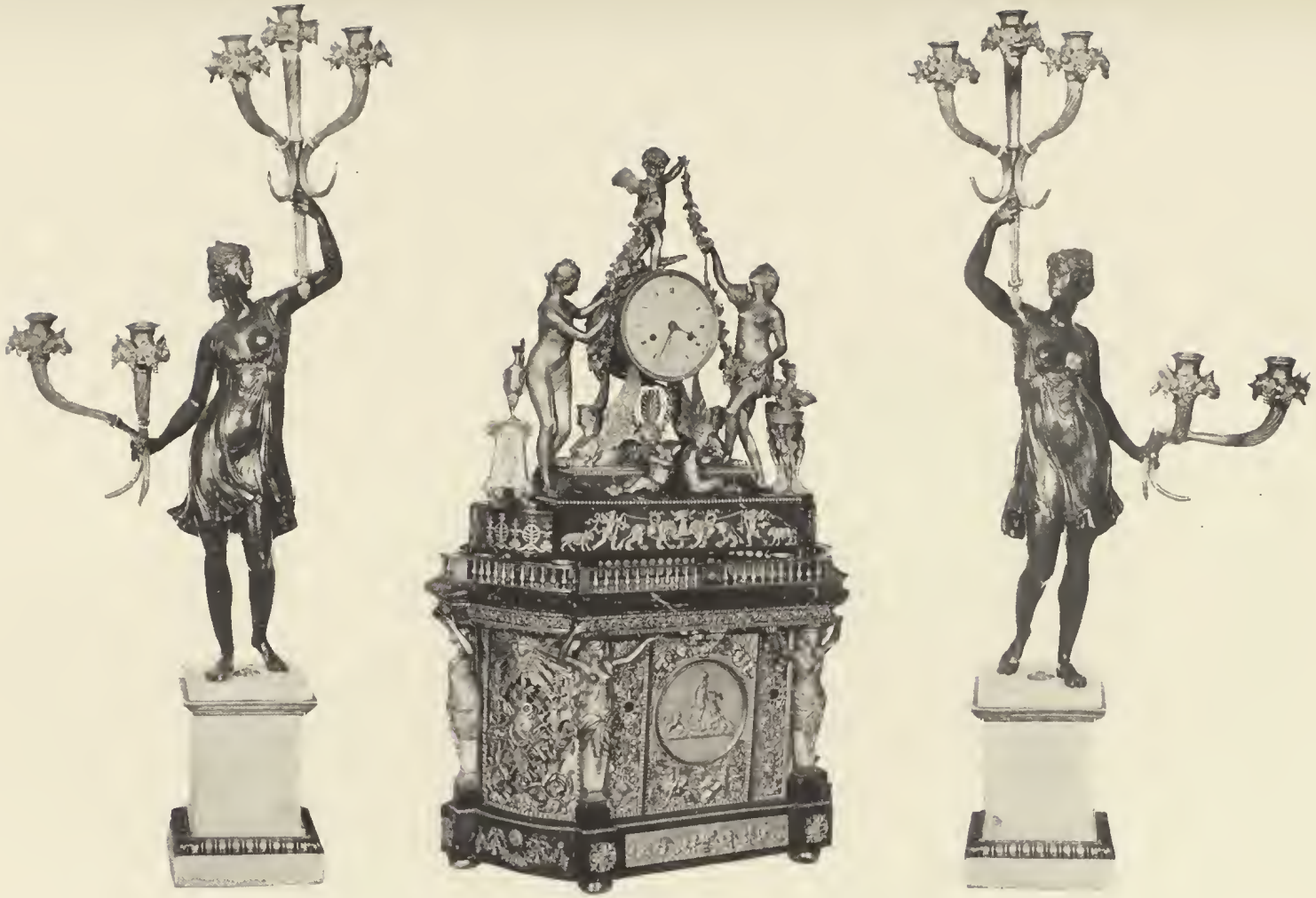
450

Standing figure of Venus, in green bronze; she wears a Grecian chiton and holds aloft in one hand three cornucopia arms enriched with fruit; in other lowered hand two similar arms. On high, molded square statuary marble pedestal enriched with gilded moldings. *Height, 31 inches.*

From the collection of Count Stenbock, Ornö, Sweden.

Note: The Count inherited these two interesting candelabra from Princess Sophia Albertina, sister of King Gustavus III.

(*Illustrated*)



890 889 890

No. 889—Cuivre Doré Mounted Musical Clock (*After Falconet and Gouthière*)

No. 890—Two Bronze and Cuivre Doré Marble Candelabra (*French Eighteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

J. G. Berquist

891—Inlaid Kingwood Clock and Bracket, Mounted in Cuivre Doré *By A. Dubois; Louis XV Period*

575

Arched and scrolled cartouche-shaped clock; with incurved dome, serpentine tapering oblong bracket. Richly mounted in chiseled *cuivre doré* with surmounting figure of David bearing the head of Goliath, leafage at dome, arched crown with shell-motived floral wreath, under panel of porcelain dial with figure of Andromache chained to the rock, feet, valance, molding and pendant of bracket with rocaille scrollings; the bracket also has corner appliqués of leafed nymphs' masks. Signed: "A. Dubois" on back of clock door and back of bracket.

Total height, 32½ inches.

Henry Symons

892—Cuivre Doré Pendule and Bracket

By Joseph Morleret and Gallien, Ciseleur; Louis XV Period

875. Finely scrolled cartouche-shape, with incurved feet. Enriched with varied rocaille motives and leafage, surmounted by a cupidon seated on clouds above a curious sunburst; ends with open blossomed lattice-panels. Open, shaped bracket with further rocaille scrollings and central coiled chimerie dragon. Signed on dial and back of movement: "Joseph Morleret à Paris." Signed under foot of clock by the bronze ciseleur, Gallien.

Total height, 29½ inches.

From the Lewenhaupt Collection, Malhammar, Sweden.

Note: It is excessively rare to find both the signatures of the clockmaker and also of the bronze ciseleur on one clock, for in most instances one worked for the more eminent of the two and his name was suppressed.

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Mrs. E. F. Albee

893—Cuivre Doré and Bronze Mounted Marble Clock

Directoire Period

725. Circular porcelain dial, surmounted by gilded festoons and cloud forms, above which flies a cupidon of greenish bronze; supported on a statuary marble urn having support of spiraled rosette at center and double spiral tripod legs with eagle heads and claw feet. On oblong statuary marble base, broken at center front and enriched with central Sèvres blue jasper plaque of sportive cupidons and on the long flanks with similar plaques in *cuivre doré;* vase feet. The flanks sustain statuary marble pedestals adorned with small chain-festooned oval classic Sèvres medallion and are surmounted by two green bronze figures, robed nymphs allegorical of the arts of "Painting" and "Literature." Small portions of the mountings apparently of a later date.

Height, 22 *inches; width,* 19¼ *inches.*

Julius Loeb

894—Cuivre Doré Cartel *By Béeckaert; Louis XV Period*

350.

Round porcelain dial, set in a cartouche of fine scrollings of rocaille and leafage bearing sprays of flowers and arched basketed arbor at crown under which is a seated cupidon. Signed on dial: "Béeckaert à Paris."

Length, 23¼ inches; width, 14¼ inches.

From the Hjort Collection, Värondö, Stockholm.

Henry Symons

895—Cuivre Doré Mounted Marble Clock *Directoire Period*

700.

Clock in the form of a round temple, having fluted open columns, surmounted by an open fluted frieze, porcelain annular revolving dials and vase-pinnacled stepped dome; on molded base and individual oblong Alps-green marble plinth, mounted with gilded scrollings of demi-nymphs; centered on an extended oblong plinth of statuary marble enriched with laurel garland, honeysuckle scrollings and vase feet. The extended ends of plinth sustain two pedestals of statuary marble adorned with bandings of classic figures, leaf and gadroon-moldings; these surmounted by two gracefully draped nymphs, in green bronze, carrying *cuivre doré* scrollings sustaining displayed eagles. The marble base has been subsequently rearranged and portions of mountings thereon are apparently of a later date.

Height, 29¾ inches; width, 23½ inches.

From the collection of Count Stenbock, Ornö, Sweden.

Mrs. E. F. Albee

896—Two Bronze and Cuivre Doré Candelabra *By Fenchère; French Directoire Period*

750.

Bronze standing figure of Pomona sustaining with both hands on her head a basket of *cuivre doré* fruit, emitting a medallioned staff of wheat and three bronze arms in the form of demi-chimera crowned by festooned gilded bobêches and sockets. On high round statuary marble pedestal enriched in *cuivre doré* with four columns borne on the heads of couchant lions, rosettes, scrollings and vase feet.

Height, 33½ inches.

From the collection of Colonel Fischerström, Stockholm, Sweden.

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Henri Symons

897—Astronomical Cuivre Doré Striking Table Clock

Nuremberg Seventeenth Century

1075.

Square architectural form; with fluted and pedestal columns at corners, broad molded base broken round columns. Surmounted by a balustered gallery enclosing similarly galleried and arcaded turret sustaining round arcade with guilloched mosque dome. The bells of movement are within the turret and arcade. Each face with dials variously recording hours of the day, days of month, phases of the moon and sun; the lower side dials enriched with enamels on silvered grounds.

Height, 14¾ *inches.*

From the collection of Baron Rudbeck, Edsberg, Sweden.

J. G. Berggust

898—Elm-root Chiming Bracket Clock

By John Ellicott; London Eighteenth Century

650. Molded dome and cornice; oblong case with canted pilasters, arched door having pink silk spandrils and glazed ends. On molded base. Mounted with five-flamed vase-pinnacles, rocaille appliqués on dome, fine leaf loop lifting-handles, pilaster pendants of scrolled demi-nymphs and straight banded plinth with exceptionally virile leaf-scrolled toes. Annular silvered hour dial with gilded scroll-corners and small similar dial in dome indicating the tunes played, "Buttered Peas" and a "Minuet." Signed: "John Ellicott, London, 1700-1772." See Britton, page 107.

Height, 24½ *inches; width,* 14¼ *inches.*

Note: An exceptionally fine, rare specimen of this noted clockmaker's work.

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W. Lounquist

899—Two Cuivre Doré Wall Appliqués

French Eighteenth Century

500. Leaf-scrolled back, adorned with sprays of flowers; two irregularly scrolled leaf arms with blossomed spirally scrolled candle sockets, and enrichment of ivory porcelain flowers.

Height, 14½ *inches.*

From the collection of Herr Nystrand.

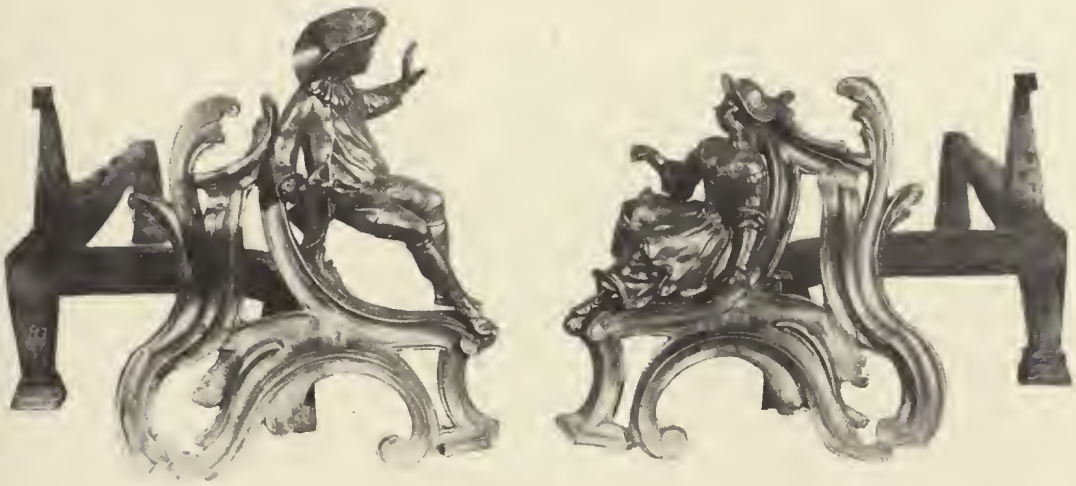
Henry Symons

900—Two Statuary Marble Cassolettes, Mounted in Cuivre Doré

Louis XVI Period

320. Bowl-shape, with round covers and incurved triangular base. Mounted in chiseled *cuivre doré,* with tripod slender legs having rams' heads and leaved hoof feet, rope moldings, center rosette pendent, with rope motived shaft terminated at plinth with rosetted pineapple, molded round feet and vine-leaved pineapple to cover.

Height, 13¾ *inches.*



J. Chein

901—Two Cuivre Doré Andirons *Louis XV Period*

300. Figures of youth and maiden wearing Watteau costumes, seated facing one another upon open scrolled rocaille motives. Steel back-irons. *Height,* 9½ *inches.*

From the collection of Count Stenbock, Ornö, Sweden.

K. George

902—Two Cuivre Doré Wall Appliqués *French Eighteenth Century*

520. Back, with oak-wreathed stag's head in full relief: surmounted by a scrolled cornucopia arm enriched with rosettes and varied leafage and similar to two arms below. Shaft of finely chiseled acanthus and clustered oak leaves bearing acorns. *Height,* 18½ *inches.*

From the Castle of Sjöö, owned by the Banér family.

Charles Bracket

903—Two Alabaster Candelabra, Mounted in Cuivre Doré *Directoire Period*

340. Vase-shaped creamy alabaster body. Mounted in *cuivre doré* with three sprays of lilies for lights, double serpent handles, satyr masks, festoons of flowers and leaf moldings. On tapestry gray marble plinth adorned with festooned fruit and drum feet.

Height, 36½ *inches.*

From the collection of Count Nils Posse, Stockholm, Sweden.

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Mrs. E. Ellinger

904—Bronze and Cuivre Doré Cassolette *Directoire Period*

90. Vase-shaped *cuivre doré* body; with spiral flutings, basket pierced shoulder having leaf and husk motived loose cover; coiled serpent under pendented body resting on rosette at base, laurel molded and scrolled feet to round statuary marble base. Supported by bronze tripod legs of winged demi-nymphs terminated in hoof feet.

Height, 13⅛ *inches.*

From the collection of Sir Lioned Phillips, Bart., London.

J. Lehman

905—Bronze Group *Italian Seventeenth Century*

190. Lion, standing with right forepaw raised, holding a gilded ball; his mouth is open, snarling at some object above him; long curling mane highly conventionalized green-brown patina.

Height, 9¾ *inches; length,* 11¾ *inches.*

A. Austin

906—Bronze Group

By Adrian de Vries, Flemish Seventeenth Century

275.

"Neptunus." Bearded and curly-haired man of lithe physique; holding aloft a conch shell in left hand, his trident in his right. His right foot raised on the head of a dolphin, whose tail rises and covers the lower portion of his body. Rich green-gray patina. On statuary marble pedestal of later period. (Trident imperfect.)

Height, 19¼ *inches.*

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A. Austin

907—Gilded Sculptured Beech Statuette

By Antonio Morandi; Italian Seventeenth Century

45. "David." After Bernini's figure in the Villa Borghese, Rome. Lithe, active standing figure, lightly bearded and carrying a lion's skin over left arm, advancing to throw the fatal stone at his fell antagonist. On rocky base, in red, and molded lozenge-shaped base. (Imperfect.)

Height, 14 *inches.*

From the collection of Chevalier C. A. Ossbahr, Rome.

(*Companion to following*)

A. Austin

908—Gilded Sculptured Beech Statuette

By Antonio Morandi; Italian Seventeenth Century

45

"Il Moro." After Bernini's figure on the Fountain in the Piazza Navona, Rome. Bearded muscular man, standing on an elaborate conch shell supported by a dolphin resting on a rocky base, in red, and molded lozenge-shaped plinth. (Imperfect.)

Height, 14 *inches.*

From the collection of Chevalier C. A. Ossbahr, Rome.

(*Companion to the preceding*)

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FRENCH, ENGLISH AND ITALIAN FURNITURE OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES

Clapp and Graham

909—Two Carved and Gilded Pedestals *Italian Early Eighteenth Century*

450. Shaft composed of a husk-festooned demi-cupid terminating in leaf-scrollings. On leaf-scrolled tripod legs having claw feet. Molded circular top of green laqué with pendant.

Height, 45¾ inches; top, diameter, 15¾ inches.

From the collection of Baron Kingspor, Näsby.

(*Illustrated*)

J. Aron

910—Carved and Gilded Jardinière *Adam Period*

140. Bowl-shaped body; enriched with pendent pineapple, festooned chains, pearl, guilloche and ringed rosette motives. Supported on husked and fluted tapering tripod legs having hoof feet and two reinforcing guilloched collars at intervals. On incurved triangular base with pinnacle and similarly shaped black plinth.

Height, 37 inches.

(*Illustrated*)

L. M. Boomer

911—Rose-crimson Velvet Coffret, Mounted in Repoussé Silver-plate and Gilded Stand *English Stuart Period*

140. Oblong, with arched, hinged cover. Mounted with silver-plated medallion, square and quarter-round corners, coronetted escutcheon and medallion-scrolled bail handles; all enriched with varied large flowers in deep relief. Curious original forged-iron lock. Stand with oblong frieze having serpentined leaf motives. Supported on C and S scrolled legs enriched with much leafage and blossoms; fluted X-stretcher, with basket of flowers as terminal. Crimson Utrecht velvet top. Portions of ornamentation are in composition as frequently found in work of the period.

Coffret: Height, 18½ inches; length, 26¾ inches.

Stand: Height, 31½ inches; length, 32 inches.

909

910

909

No. 909—Two Carved and Gilded Pedestals (*Italian Early Eighteenth Century*)

No. 910—Carved and Gilded Jardinière (*Adam Period*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

Baron de Faux

912—Two Carved Walnut Armchairs *Régence Period*

240. Broad molded scrolled cartouche back, finely scrolled open arms; scrolled seat valance and cabriole legs. Enriched with leafage, shell motives and arabesques. Seat and back cannée; brown leather armpads.

C. Bonestell

913—Carved Walnut Armchair *French Eighteenth Century*

120. Molded cartouche-back, armpads and seat, covered in pale blue brocade displaying sprays of pink and yellow lilies entwined by inflorettcd ribbon motives. Finely scrolled open arms; on cabriole legs, enriched with bouquets and leaf feet.

Charles J. London

914—Carved Walnut Corner Chair *Régence Period*

240. Double-paneled peaked back scrolling into arms, deeply serpentined seat with scrolled valance and three frontal cabriole legs. Enriched with shell motives, leafage and arabesques. Back and seat cannée.

E. Newberger

915—Carved Mahogany Armchair *Chippendale Period*

120. Serpentined open back, with pierced interlacing vase splat; enriched with leafage and husks. Open scrolled arms, with rocaille motives. On stretchered balustered legs. Loose seat of multicolored chevrons in "Point Hongrois" embroidery. (Portions curiously restored.)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

F. Blumenthal

916—Four Carved Wood Armchairs *French Eighteenth Century*

Molded cartouche back and valance seat, covered in blue brocade of the period displaying lace-like ribbons interrupted by old-red flowers. Finely scrolled open arms; on cabriole legs. Back and valance enriched with blossoms.

160.

F. Liberman

917—Two Murano Glass Mirrors *Venetian Eighteenth Century*

Mirror-banded cartouche-shaped frame, enriched with inner and outer borders, pediment and apron of clear and green glass leaves and blossoms. Mirror etched at back with pearl border.

260.

Height, 33 inches; width, 18 inches.

Mrs. S. E. Stillman

918—Red Tortoise-shell Mirror *Italian Seventeenth Century*

Ovolo and cyma moldings in red tortoise-shell parted by ebony wave-moldings.

100.

Height, 32¾ inches; width, 28 inches.

S. Lussmann

919—Two Carved Mahogany Chairs *English Eighteenth Century*

150. Molded arched open back, with rosette corners and three reeded splats; blossoms and sprays of wheat at crown. On tapering square legs, with stock toes. Seat covered in yellow and ivory stripe.

Henry Symons

920—Carved and Gilded Tilting Table with Tole Tray Top *Adam Period*

90. Round loose tole tray, with pierced gallery; decorated with pink scrollings. Supported on leaf and flute-enriched baluster having guilloched outcurving tripod legs finished with inturned key scrolls, pineapple pendant and supplementary incurved triangular base.

Height, 32¼ inches; diameter, 24 inches.

E. Bonestell

921—Gold Brocade Walnut Fauteuil *French Eighteenth Century*

160. Leaf and rocaille scroll-molded back, armpads and seat covered in contemporary brocade; enriched in gold, silver and colored silks with highly conventionalized floral motives. Open scrolled arms and cabriole legs adorned with rocaille and leaf motives.

M. F. Donovan

922—Two Murano Glass Mirrors *Venetian Late Seventeenth Century*

180. Gadroon-molded cartouche-shaped frames, enriched at intervals, at pediment and base with alternate pink and blue glass flowers, green and clear glass leaves. Mirror intaglio-cut at back with figures of nymphs dancing above strap arabesques and under festooned canopies.

Height, 38 inches; width, 21 inches.

I. Liberman

923—Two Carved and Gilded Folding Benches *French Eighteenth Century*

110. Scrolled X-supports, with stretchers; enriched with husks, leafage and rosettes. Flexible seats of floral old-red armure. (Have been regilded.)

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R. W. Hebard

924—Carved and Gilded State Chair *French Eighteenth Century*

80. Arched spade-shaped back, enriched with leaf-scrolled garlands and festoons of roses; acanthus-leaf back supports; open scrolled arms, with similar enrichments. On husk and leaf, spirally fluted round tapering legs. Covered in pale pink and ivory stripe. Signed by makers under seat: "Leys and Violet"; "Leys Fils."

Mrs. H. Pouring

925—Carved Walnut Armchair *French Eighteenth Century*

160. Arched molded back, scrolled with rocaille and leafage; open scrolled arms and valanced cabriole legs with further rocaille motives. Loose seat, back and armpads covered in pink and ivory brocade of the period.

From collection Strömholm Slott, Sweden.

Charles of London

926—Illuminated Leather Walnut Chair

Flemish Seventeenth Century

50. Oblong back and seat covered in tooled leather; enriched in gold on pale blue grounds with lobed floral medallions scrolled with bandings and floral sprays. On double stretchered spirally twisted legs. (Seat needs restoration.)

" " "

927—Illuminated Leather Walnut Chair

Flemish Seventeenth Century

50. Similar to the preceding. The leather tooled with leaf-scrollings and sprays of varied fruit. Pearl-gray background. (Seat needs restoration.)

E. Jefferson

928—Needlework Carved Walnut Chair *Stuart Period*

500. High arched panel back, with pierced leaf-scrolled pediment sides, apron and open baluster-supports. On balustered legs, with pierced leaf scrolled high frontal and balustered H-stretchers. Needlework in back, displaying shell and vase, cartouched subject, "Diana and Her Hound"; seat, pastoral subject within scrolled cornucopias; blue field, with sprays of flowers.

929—Needlework Carved "Walnut Chair" *Stuart Period*

500. Similar to the preceding. Needlework in back, pastoral subject, "Shepherdess Dancing before Her Flock"; in seat, "The Good Shepherd Carrying Lost Lamb on His Back."

Elizabeth Guinlan

930—Important Needlework Walnut Fauteuil *Régence Period*

350. Similar to Nos. 928 and 929. Very interesting needlework in gros-petit point; in back, "A Group of Three Personages Playing with Parrots," the latter perched on a large hoop which one holds round himself and gay-plumaged bird amid fantastic scrollings. Seat with further birds and scrolling. Rich harmonious colorings.

Brooklyn Museum

931—Seven Tooled and Illuminated Leather Panels

Spanish Seventeenth Century

140. Rich apple-green field; tooled in gold with winged cupidons supporting festoons of rare large fruit, on which perched birds are seen. (One panel slightly ripped.)

Height, 13½ inches; length, 30 inches.

E. J. Lownes

932—Illuminated Leather Walnut Chair

Flemish Seventeenth Century

60. Oblong back and seat, covered in tooled leather; enriched in gold on pale blue grounds, displaying fine scrollings sustaining bouquet of flowers, seat with basket panneaux and floral sprays. On double stretchered walnut legs.

H. Koohman

933—Illuminated Leather Walnut Chair

Flemish Seventeenth Century

60. Similar to the preceding; the leather with festooned scrollings in back and festooned vase in seat. Deeper blue grounds.

" "

934—Illuminated Leather Walnut Chair

Flemish Seventeenth Century

70. Oblong back and seat, covered in tooled leather. Enriched in gold on black grounds with cupidon amid scrollings of fine fruit and flowers. On double stretchered spirally twisted legs.

Mrs. E. Ellinger

935—Two Illuminated Leather Walnut Chairs

Flemish Seventeenth Century

140. Oblong back and seat, covered in tooled leather. Enriched in red-gold with basket panneaux, shell motives and birds on blue-gray grounds. On double stretchered spirally twisted legs.

Charles of London

936—Brussels Tapestry Carved Walnut State Chair

Régence Period

925.

Serpentined high back, armpads and seat covered in very richly toned Brussels tapestry displaying wreath of beautifully varied large flowers amid which are two birds; the wreath encloses a hilly landscape; seat similar, without birds. Finely scrolled open arms enriched with leafage and arabesques; valanced seat rail and cabriole legs having double U-stretcher and similar enrichment to back.

J. Brummer

937—Needlework Walnut State Chair *Régence*

1300.

Broad-arched high back, armpads and seat covered in gros-petit point in rich colors on tawny black grounds. Display two figures of "Court Beauties" dancing to the music of a mandolin played by a seigneur in Turkish garb; chimerie animals and scrollings surround the figures; seat with similar animals and scrollings. Finely scrolled open arms, valance cabriole legs with double U-stretcher; enriched with arabesqued shell devices and leafage.

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A. Lounquist

938—Two Important Needlework Walnut Fauteuils *Régence Period*

800. Broad molded cartouche back and armpads, covered in gros-point developing fantastic scrollings and floral motives in rich harmonious colors on variable tawny black grounds. Finely scrolled open arms and cabriole legs enriched with rocaille motives and blossoms.

(*Illustrated*)

A. A. Smith

939—Important Needlework Walnut Fauteuil *Régence Period*

400. Similar to the preceding. More interesting needlework, the seat with chimeric bird.

H. Koopman

940—Carved Mahogany Chair *Chippendale Period*

170. Open back, with cupid-bow crowning rail enriched with rocaille and leafage; pierced interlacing vase-splat. On cabriole legs, having leaf knees and claw and ball feet. Loose seat, covered in ivory and golden-yellow floral cut velvet.

From the collection of Consul General Gussing, Ystad, Sweden.

V. D. Kliff

941—Carved Mahogany Chair *Hepplewhite Manner, circa* 1850

140. Molded open heart-shaped back, enriched interlaced oviform center panel, festoons of drapery, an ear of wheat. On fluted square tapering legs. Seat covered in ivory and golden-yellow floral cut velvet.

From the collection of Consul General Gussing, Ystad, Sweden.

Henry Symons

942—Carved and Gilded Armchair *Louis XVI Period*

130. Broad molded square back; enriched with guilloche and ribbon motives. Open scrolled arms, with leaf and husk devices; guilloche molded seat rail. On tapering husk-adorned fluted legs. Back, armpads and seat covered in pink stripe.

No. 938—Two Important Needlework Walnut Fauteuils (*Régence Period*)

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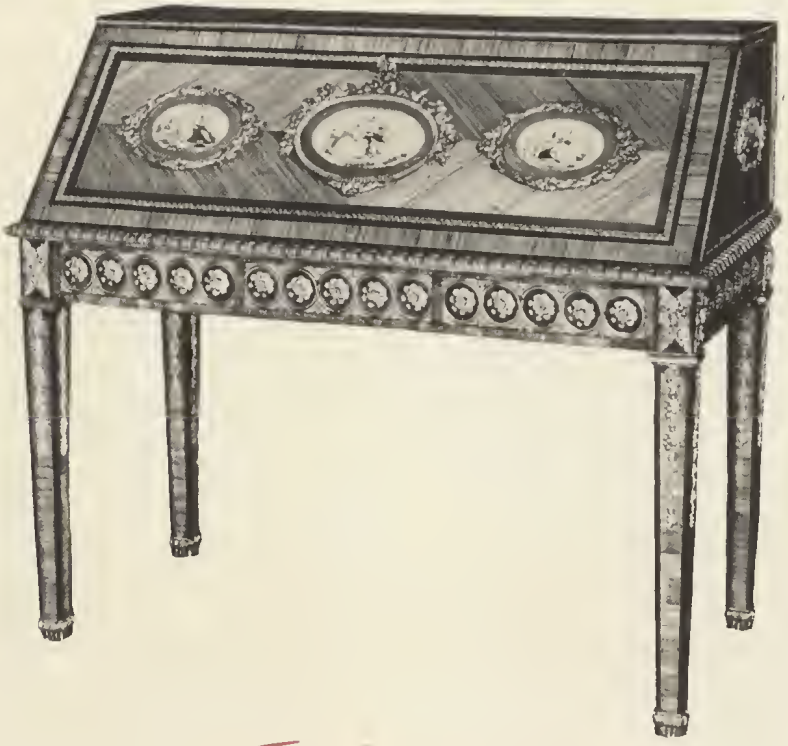
Mrs. E. F. Albee

943—Inlaid Satinwood Console Table, Mounted in Cuivre Doré
French Eighteenth Century

425. Paneled satinwood frieze, finished with purple-wood bandings and incurved ends. Supported on brass fluted columns with vase feet and similar shaped shelf stretcher to frieze. Back fitted with mirror. Mounted in *cuivre doré* with pierced galleries to half-statuary marble top and shelf stretcher, moldings, oblong bail handles, cupidon appliqués over columns, leaf capitals, collars and toes. (Marble restored.)

Height, 37¼ inches; length, 45¼ inches.



F. Greenwald

944—Tulipwood Secretary, Mounted in Cuivre Doré and Sèvres Plaques *Louis Philippe Period*

325.

Oblong paneled top, with sloping hinged writing fall, lined with velvet; fitted interior; frieze with three drawers. On tapering square legs. Fall front and ends fitted with five graduated reserved turquoise-blue Sèvres oval porcelain plaques; beautifully painted with "Pastoral Subjects" after Boucher. Mounted in *cuivre doré* with leaf moldings, ribboned and floral ovals to plaques, rosetted medallioned frieze, fruit drops on legs and toes.

Height, 39⅝ inches; width, 43⅛ inches

From the collection of Baron Styrbjörn von Spedingk, Froberga, Säteri, Sweden.

P. L. Goodwin

945—Acajou Cylinder Desk, Mounted in Brass

French Eighteenth Century

150. Oblong half-statuary marble top, frieze fitted with two drawers. Cylinder fall front with pull slide, lined with green-black leather; interior with two drawers and long compartment. Table frieze with long drawer paneled as two. On square tapering legs. Mounted with pierced gallery, moldings to panels, oblong bail handles, flutings above legs and toes. (Two brass flutings and molding missing.)

Height, 42¾ inches; length, 28¼ inches.

Mrs. R. Sadowsky

946—Inlaid Tulipwood Writing Desk, Mounted in Cuivre Doré

Louis XVI Style

900. Serpentined top, lined with ancient leather. Back fitted with quaint domed compartments flanking two drawers and central dome at lower height. Deep knee-hole frieze, arranged with three drawers, having mirror and box compartments in right drawer. On cabriole legs. Mounted in *cuivre doré* with pierced gallery, scrolled leaf and ram's-head appliqués, toes, handles and escutcheons.

Height, 37½ inches; length, 38 inches.

(*Illustrated*)

No. 946—Inlaid Tulipwood Writing Desk, Mounted in Cuivre Doré
(*Louis XVI Style*)

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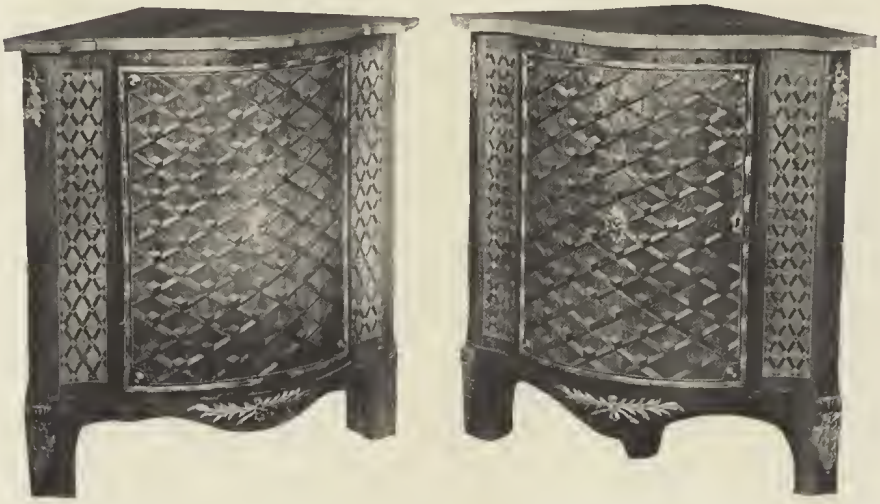

Charles of London

947—Two Tulipwood Inlaid Encoignures, Mounted in Cuivre Doré *French Eighteenth Century*

1050.

Serpentined front, fitted with door enriched in tulipwood and pear-tree with parquetry cube and lattice motives; satinwood pilasters with rosetted vertical diamond lattice. On valanced stump feet. Mounted in *cuivre doré* with garlanded appliqués on supplementary end pilasters at crown, at foot with scrolled acanthus leaves, ribboned palm spray on valance, patera and leaf moldings on door. Shaped warm gray marble top.

Height, 33¾ *inches; width,* 33 *inches.*

From the collection of Count Bielke, Thureholm, Sodermanland, Sweden.

O. Bernet. agt.

948—Inlaid Tulipwood Cabinet, Mounted with Sèvres Plaques and Cuivre Doré *Louis Philippe Period*

375.

Oblong top, broken over pilasters; frieze fitted with long drawer; two large enclosing doors under; interior fitted with three trays. On valanced oblong feet. Doors enhanced with turquoise-blue reserved Sèvres porcelain oval plaques, beautifully painted with double garlands of flowers and birds. Mounted in *cuivre doré* with leaf, husk and gadroon moldings, figures of nymphs, rosette and scroll appliqués and frieze with acanthus rinceaux. Inset half-statuary marble top.

Height, 40 inches; length, 52 inches.

From the collection of Baron Styrbjörn von Spedingk, Froberga, Säteri, Sweden.

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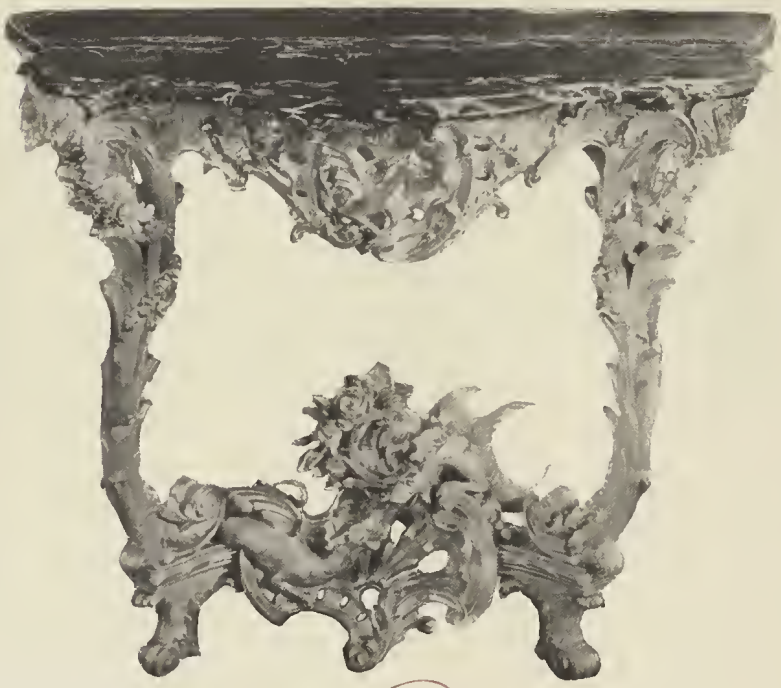
IMPORTANT EXAMPLE OF FRENCH EIGHTEENTH CENTURY FURNITURE

Signed by the Master Cabinet Makers of the Period



Mrs. E. F. Albee

949—Carved and Gilded Console Table

By Ince and Mayhew; English Eighteenth Century

+50. Serpentined front and ends, deeply valanced with open rocaille medallion occupied by a chimeric winged dragon, flanked by scrollings. Supported on florally festooned and scrolled palm branches and leaf-scrolled feet, stretched to large open rocaille-scrolled medallion about which two further winged chimeric dragons approach to combat. Finely matched and shaped-molded Belgian black and gold marble top.

Height, 33⅛ *inches; length,* 40¼ *inches.*

Charles of London

950—Inlaid Kingwood Writing Table, Mounted in Cuivre Doré
By C. Wolff; French Eighteenth Century

500.

Delicately serpentined oblong top, lined with tooled blue-black leather. Similarly shaped frieze, with three deep drawers in front and three mock drawers at back. On finely shaped cabriole legs. Richly mounted in *cuivre doré* with moldings at top cornered with cartouches, husk and scrolled leaf knees and toes, leaf and rocaille scroll handles, escutcheons and similar semicircular motives parting drawers; the mock drawers also mounted. Signed: "C. Wolff, M. E.," on under rail of lower drawer.

Height, 30¾ inches; length, 50½ inches.

From the collection of the Countess Sigrid Follin, Palsjo, Hälsingborg, Sweden.

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H. H. Parke, agt.

951—Brass-mounted Mahogany Table

By C. D. Pick and Seast; Directoire Period

250. Round top and frieze, fitted with compartmented drawer and three similar mock drawers. On beaded tapering square legs having shaped X-stretcher. Simply mounted in brass, with open wave gallery, moldings and escutcheons to drawers, open scrolled brackets, half medallions and small toes to legs. Signed by makers on drawer top: "C. D. Pick and Seast."

Height, 30⅛ inches; diameter, 18¾ inches.

(*Illustrated*)

No. 951—Brass-mounted Mahogany Table
(*By C. D. Pick and Seast; Directoire Period*)

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O. Bernet, Agt.

952—Two Inlaid Tulipwood Encoignures

By G. Jansen; French Eighteenth Century

1200. Flattened-serpentined front; fitted with door enriched with lobed circular medallion and purple key bandings in feathered tulipwood. Surrounded by a rosetted diamond lattice which crosses door and at sides on supplementary hollow pilasters; flanked by mock fluted pilasters. On stump tapering feet. Mounted in *cuivre doré* with pateræ over pilasters, scrolled rocaille escutcheon and satyr mask over center foot. Tapestry gray and black marble top following contour of the front. Both signed "ME" in monogram, "Maître Ebéniste," and "G. Jansen" at left of wood top.

Height, 35¼ inches; width, 29¾ inches.

From the collection of Julia S. Fletcher.

(*Illustrated*)

No. 952—Two Inlaid Tulipwood Encoignures

(By G. Jansen; French Eighteenth Century)

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Mrs. M. Foss

953—Inlaid Kingwood Commode, Mounted in Cuivre Doré

By I. B. Fromageval; Louis XV Period

T 25.

Serpentined and valanced front and ends; fitted with round-faced long central drawer, two short above flanking small box drawer, and long drawer below. On outcurving stump feet. Mounted in *cuivre doré* with large scroll-pierced leaf shoulder appliqués, toes, handles, escutcheons and roicalle motived appliqué at valance. Molded rouge-royale marble top. Signed on left rail of oak top: "I. B. Fromageval."

Height, 33¼ inches; length, 52 inches.

H. F. Dawson

954—Kingwood Inlaid Commode, Mounted in Cuivre Doré

By B. Hedouin, M. E.; French Early Eighteenth Century

350. Bombé-serpentined front and ends; fitted with two upper short and two lower long drawers. On short outcurved feet. Mounted in *cuivre doré* with leaf-scrolled open rocaille knees almost extending to similar feet, large scrolled handles and escutcheons. Mounts have recently been cleaned. Molded rouge-royal marble top with especially fine veining. Signed on oak top in three places: B. HEDOUIN. M. E.

Height, 34½ inches; length, 53¼ inches.

Charles of London

955—Inlaid Hare and Tulipwood Cabinet, Mounted in Cuivre Doré *By L. Aubry; French Eighteenth Century*

500.

Slightly serpentined front and ends, with incurved frieze fitted with drawer, two enclosing doors under. Ends enriched with shaped panels of harewood inlaid with trailing flowers in frieze and baskets of tall loose flowers in very variedly toned woods in doors and ends. On short cabriole feet. Mounted in *cuivre doré* with scrolled cartouche escutcheons, rope moldings at frieze, vase appliqué on apron and rocaille scrolled toes. Molded rare purple splashed Siena brocatelle marble top. Signed at right of wood top: "L. Aubry" (*circa* 1760).

Height, 44¼ *inches; width,* 38¼ *inches.*

(*Illustrated*)

No. 955—Inlaid Hare and Tulipwood Cabinet, Mounted in Cuivre Doré (*By L. Aubry; French Eighteenth Century*)

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Henry Symons

956—Important Inlaid Tulipwood Upright Secretary, Mounted in Cuivre Doré

By Jean François Oeben, French Eighteenth Century

1050.

Rectangular; frieze fitted with drawer. Large fall front lined with tooled green leather; interior with six drawers flanking compartments; mock fluted pilasters with valance stump feet. Lower portion enclosed with two tambour doors disclosing compartment, two drawers and right enclosed with falling door. Front beautifully enriched with parquetry cubes of tulip, hare and kingwood finely double banded with scrolled straps enclosing rare tortoise-shell grained elm-root. Ends with large round medallion and cubes. Mounted in finely chiseled *cuivre doré* with pierced key patterned gallery to Brocatelle marble top, rosetted and husked medallioned frieze on green ground, moldings and tryglyphs at crown of pilasters, scroll and key-patterned feet and acanthus-leaf appliqué at valance. Signed by Oeben under base rail (slightly obliterated).

Height, 61¼ inches; width, 47¼ inches.

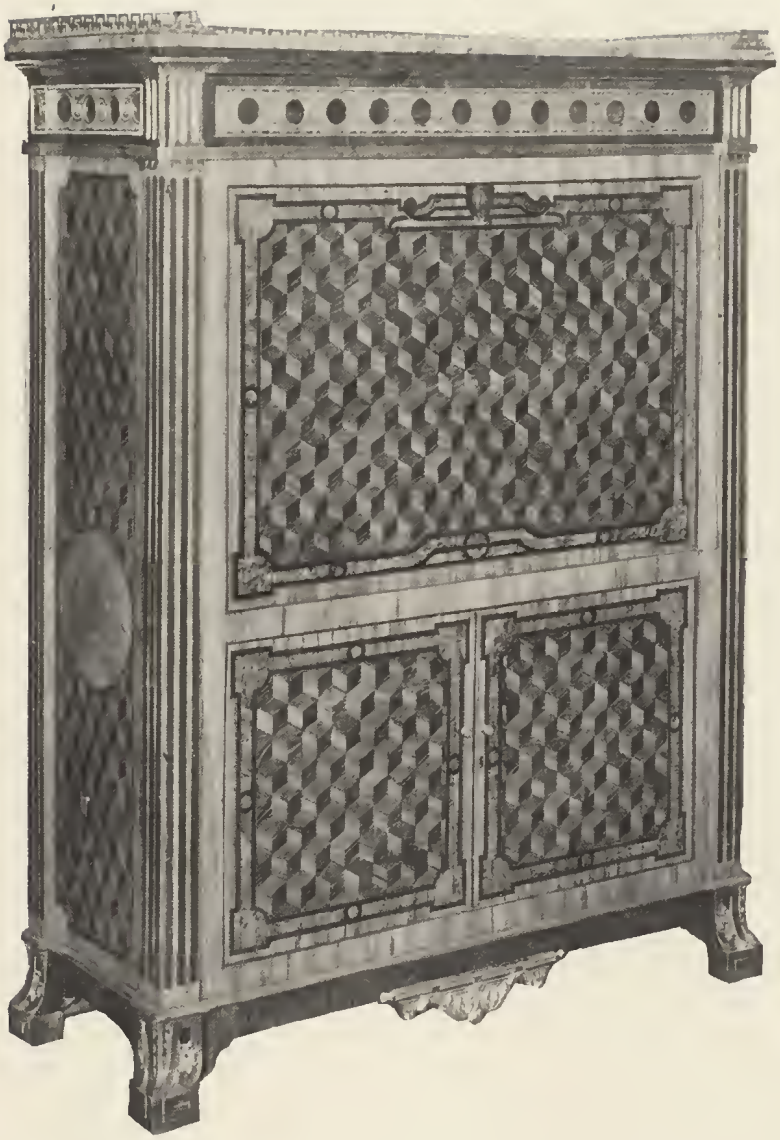
Jean François Oeben, the famous French cabinet-maker, renowned for the dignity and beautiful color and quality of his work, was made "Ebéniste du Roi" in 1754. He is generally known for his conception of the "Bureau du Roi," which was finished and signed by Riesener after his death.

A similar secretary by Oeben is in the Louvre (see Mollinier illustration). Another, slightly varying in details, is illustrated in "De Stil Louis XVI," by Seymour Ricci, 1913, page 137.

The restoration of this charming and important example of Oeben's craftsmanship was entrusted to the well-known restorer and connoisseur, Gustaf Sahlholm, Stockholm, by the present owner.

From the collection of the Swedish Minister of Foreign Affairs, Lagerheim.

(*Illustrated*)



No. 956—Important Inlaid Tulipwood Upright Secretary, Mounted in Cuivre Doré (*By Jean François Oeben; French Eighteenth Century*)

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Mrs. E. F. Albee

957—Important Inlaid Tulipwood Writing Table, Mounted in Cuivre Doré

By Pierre Bernard and C. P.; French, circa 1770

425. Oblong top, banded with tulipwood and lined with original tooled leather; scrolled frieze, fitted with three mock drawers at back and three drawers on front. Supported on graceful cabriole legs. Mounted in finely chiseled *cuivre doré* with gadrooned molding at top stopped with shell corners. Shaped, panel-moldings to frieze, leaf-scrolled bail handles. Escutcheons, semicircular appliqué parting the drawers. Mask of nymphs on ends, demi-nymph trusses at knees and leaf and claw toes. The mounts are signed C. P. The table is signed on top of left drawer, "P. Bernard, Ebeniste," and royal fleurs-de-lis.

Height, 34⅛ *inches; length,* 68¾ *inches.*

Note: This remarkably fine writing table has the unusual distinction of having both the cabinet-work and mountings signed. Pierre Bernard was "Maître Ebéniste," January 24, 1766. C. P., the signer of the richly gilded and vigorously chiseled mountings is presumed to be Philippe Caffieri, the son of the famous Jacques Caffieri. Philip is said to have reversed his initial to thoroughly distinguish himself from his father. The mountings in this instance bear out the theory, as they most certainly show strong influence of Jacques Caffieri, the father, with whom Philippe worked for many years.

(*Illustrated*)

No. 957—Important Inlaid Tulipwood Writing Table, Mounted in Cuivre Doré (*By Pierre Bernard and C. P.; French, circa* 1770)

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R. H. Seaman, agt.

958—Richly Inlaid Tulipwood Commode, Mounted in Cuivre Doré *Louis XV Period*

2700.

Serpentined valanced front and ends, enriched in light-colored woods with charming scrollings of flowers, finely engraved. On outcurving legs. Elaborately mounted in the style of Cafferi with broadly chiseled *cuivre doré*. Displaying floral wreathed strap and rocaille scrollings forming broad cartouche over drawers and similar flanking panels; these are raised to form handles; ends also with scrollings, exceptionally fine scrolled shoulder appliqués, leaf-molded legs, toes and cartouche-escutcheons. Rare molded Brocatelle marble top.

Height, 34¾ inches; length, 57 inches.

From the collection of the Château de Courbières, Haute Loire, France.

Henry Symons

959—Lacquer Commode, Mounted in Cuivre Doré

Louis XVI Period

850

Front with rounded extension at center, fitted with two long drawers and scalloped valance; on finely shaped cabriole legs. Decorated in gold on black with Chinese landscapes, figures and pavilions. Mounted in very beautifully chiseled *cuivre doré* with strap and acanthus-leaf scrollings forming borders to the two drawers and ends; ram's-head and husk appliqués at shoulders, leaf and husk knees and claw feet. Warm mottled brown marble top.

Height, 34½ inches; length, 50¾ inches.

From the collection of Sir Lionel Phillips. Christie's, London, April, 1913.

Charles Bracket

960—Inlaid Kingwood Commode, Mounted in Cuivre Doré
Louis XIV Period

375. Serpentined front, with round-faced long central drawer, two short drawers flanking a small box drawer above and long drawer below. On outcurving stump feet. Elaborately mounted in *cuivre doré* with scrolled nymphs' heads at shoulders, pierced cartouche knees, leaf toes, balustered bail handles with demi-Court beauties and escutcheons. Molded Brêche d'Alpes marble top.

Height, 32 inches; length, 51¾ inches.

From the collection of Mme. Agnes Sundgreen, Stockholm, Sweden.

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H. F. Dawson

961—Inlaid Kingwood Commode, Mounted in Cuivre Doré

Louis XIV Period

500. Serpentined front and ends, with long upper drawer simulating two, and two long drawers under. Enriched with finely matched parquetry motives. Mounted in *cuivre doré* with finely scrolled husk and rosette knees, leaf and claw-footed toes, elaborately scrolled double handles, escutcheons and parting chimeric dragons on lower drawer. Molded and shaped rouge-royal marble top. Mountings have been recently cleaned.

Height, 30½ *inches; length,* 48½ *inches.*

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T. Williamson

962—Inlaid Kingwood Cantonnière and Cabinet Stand, Mounted in Cuivre Doré *Régence Period*

1525. Domed and scrolled cartonnière fitted with narrow hinged doors in dome and six finely tooled leather sliding boxes with ring handles. Cabinet oblong, with finely feathered and banded panels; two doors at ends. On valanced stump feet. Richly mounted in delicately chiseled *cuivre doré* with masks of nymphs, leaf-scrolled corners and chimeric dragon feet to cantonnière. Cabinet with band and leaf corners, moldings at base, knobs and escutcheons. Has been carefully restored for present owner.

Height, 56⅜ *inches; width,* 36½ *inches.*

From the collection of Consul Leljavalek.

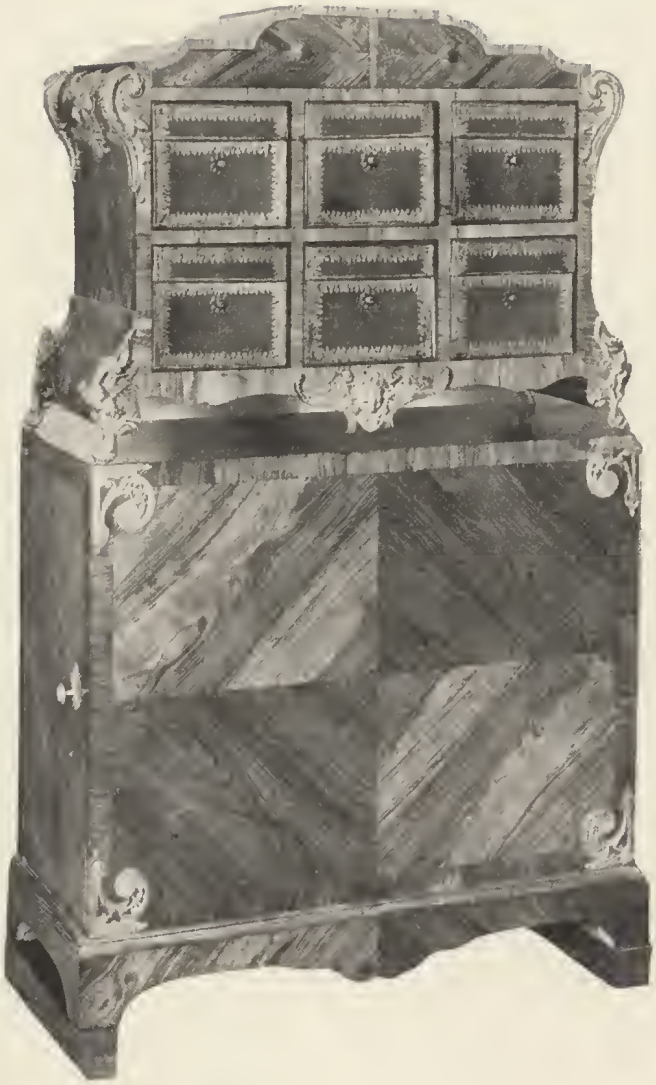
(*Illustrated*)

Walter Stein

963—Inlaid Walnut Tall Case Clock *Queen Anne Period*

250 Inlaid domed hood, with gilded columns and vase terminals; long case, with round peephole to door, inlaid with finely scrolled arabesques of most unusual type. On molded pedestal with similar fine enrichment. Gilded brass dial, with scrolled cupidon corners and silvered numeral ring, denoting minutes on smaller ring and days of the week. Striking movement. Signed: "Joseph Davis." Wapping Docks. (See Britton for other members of this large clock-making family.)

Height, 7 *feet* 10 *inches; width,* 1 *foot* 8 *inches.*



No. 962—Inlaid Kingwood Cantonnière and Cabinet Stand, Mounted in Cuivre Doré (*Régence Period*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

O. Bernet agt.

964—Inlaid Tortoise-shell and Ebony Cabinet

Italian Seventeenth Century

600

Incurved molded oblong cornice; front with two paneled enclosing door; the interior of doors and front with architectural motives; fitted with two enclosing doors with mirrored compartment flanked by eight small drawers; the two interior enclosing doors are surrounded by twelve further drawers and enriched with *cuivre doré* figures on pediments, Ionic capitals and bases. Two mother-of-pearl inlaid drawers under, flanking a box drawer. Stand with long writing slide and drawer under, bracketed with carved leonic head and ring brackets. Supported on six black balustered legs, with box stretcher and ball feet. All faces are inlaid with red tortoise-shell paneled with ebony wave moldings. The lower drawers and ends with arabesque scrollings in mother-of-pearl. Heavy brass bail lifting handles on ends of upper portion. (Small portion of molding missing.)

Height, 5 feet 10¼ inches; width, 4 feet 2¼ inches.

From the family collection of the Gyllenkrooks, Svenstorp, Sweden.

(*Illustrated*)

No. 964—Inlaid Tortoise-shell and Ebony Cabinet
(*Italian Seventeenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

Mr. Jordan

965—Inlaid Tulipwood Upright Secretary, Mounted in Cuivre Doré *French Eighteenth Century*

600.

Rectangular, fitted at crown with two sliding tambour doors and large compartment, under with two enclosing doors, writing slide lined with green velvet, two shallow interior drawers and two further compartments, similar enclosing doors below simulating two long drawers and larger compartment. Inlaid with feathered parquetry and black cube bandings. On mock fluted tapering round legs. Mounted in chiseled *cuivre doré* with open gallery at half-statuary marble top, rosettes on canted pilasters, ring and rosette oak leaf and laurel handles, festooned circular escutcheons and leaf vase toes. Half-statuary marble top. (Marble restored.) Mountings have been recently cleaned.

Height, 61⅛ inches; width, 39⅞ inches.

From the collection of the Duchess of Genoa, née Princess Elizabeth of Saxe, from the "Villa Elizabeth," near Lyons, France.

(*Illustrated*)

No. 965—Inlaid Tulipwood Upright Secretary, Mounted in Cuivre Doré (*French Eighteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

H. H. Parke, Agt.

966—Sculptured Walnut Cabinet

French Renaissance, School of Goujon

1600. Rectangular upper portion, with architectural molded canted pediment enriched with military trophies and niched center occupied by statuette of the "Virgin and Child." Frieze with cherub-heads festooned with draped fruit; front enclosed by two paneled doors with parting and side pilasters having cherub-heads and pendent military trophies. The doors sculptured in low relief with subjects, left, "Venus and Cupid"; right, standing figure of "Mars." Extending lower portion, with molded frieze fitted with two drawers, having subjects of "Neptune" at left and "Persephone" at right; parted by masks. The doors under and similar pilasters to upper portion. The doors adorned with subjects, "Bacchus" at left and "Vulcan" at right. On molded base with ball feet.

Height, 7 feet 2 inches; width, 5 feet 5 inches.

Note: The sculptured figures on this superb cabinet are so strongly reminiscent of the work at the Hotel de Ville at Rouen by Jean Goujon that it is apparently the craftsmanship of Goujon or an immediate pupil.

Dr. Von Falke, of the "Kunstgewerbe Museum" in Berlin, has attested to the authenticity of this rare cabinet.

(*Illustrated*)

Henry Symons

967—Lacquered Cabinet and Stand

English Seventeenth Century Style

800. Double-arched front, with similarly shaped enclosing doors; disclosing small arched hinged crowning doors, large central door flanked by ten drawers. Gilded leaf-crowning moldings with four arched pediments of scrollings. Elaborately decorated in duo-gold on black with Chinese personages in romantic palace landscapes at various avocations, and birds amid flowers. *Cuivre doré* lock plates and corners repoussé with hunting scene and scrolled heads of cupidons. Carved and gilded stand, with gadrooned frieze having arched valance, pendent husk and strap motives, Ionic capped tapering legs with leaf-scrolled X-stretcher having vase terminal at juncture.

Height, 7 feet 6 inches; width, 3 feet 11½ inches.

No. 966—Sculptured Walnut Cabinet (*French Renaissance, School of Goujon*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

H. Kevorkian

968—Pentelic Marble Water Jar *Arabic Fourteenth Century*

Graceful oviform vase, with small incurved mouth; beautifully enriched with flutings from shoulder to foot, three reeded upright loop handles on shoulder terminating in fleurs-de-lis shaped motives. Passing through the loops of the handles is a band of ornamental Cufic inscription. (Two handles missing; lip chipped.)

1100.

Height, 25½ inches.

(*Illustrated*)

J. Arou

969—Pentelic Marble Lavabo *Arabic Fifteenth Century*

Square body, with incurved corners; supported on four arched rudimentary shell feet; enriched with sunk panels at sides and archaic masks spout. Center hollowed for pointed earthenware water jar. Curious extending oblong basin under spout, rounded somewhat on inner and outer sides. (Restored at lip of lavabo.)

180.

Height, 13¾ inches; length, 18 inches.

R. Isaac

970—Carved and Inlaid Walnut Changer's Table *Flemish Renaissance*

Oblong folding top; extending on inlaid hinged brackets at front and also sliding to front to give access to deep compartment of body, thus making a counter. The upright, paneled front, with two arches inlaid with jardinières of flowers in colored woods, flanked by panels of arabesques. Supported on scrolled cross stretchers carved with scrollings. Ends with brackets toward sloping rear, and shaped panels inlaid with stellate motives. Frieze paneled with carved Renaissance leaf scrollings to match double panels of rear. Rear with insloping paneled front. Inlaid with initials H. K. (Oak top and interior fittings restored.)

325.

Height, 30½ inches; top, open, 51½ inches by 47 inches.

Note: An extremely rare type of medieval changer's table.

From the family collection of the Gyllenkrooks, Svenstorp, Sweden.

(*Illustrated*)

Henry Symons

971—Sculptured Marble and Jasper Bust *Italian Renaissance Style*

Pius V. The head of a grave and thoughtful clean-shaven man, looking slightly downward; sculptured in statuary marble. His red cassock is of remarkably beautiful blood-red jasper. On molded circular base of *rosso-antico* marble.

90.

Height, 32½ inches.

No. 968—Pentelic Marble Water Jar (*Arabic Fourteenth Century*)

No. 970—Carved and Inlaid Walnut Changer's Table (*Flemish Renaissance*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

Met. Museum of Art

972—Massive Carved Cypress Door *Syro-Damascan Fifteenth Century*

950. Oblong single slab, two and one-quarter inches thick, with extended hinge posts out of the solid slab. The front richly sunk-carved with arched center panel of arabesqued lotus scrollings, with similar spandrils and Saracenic arabesque border. Obverse with three panels, bordered with broad bands of similar Saracenic arabesques to front. Framed for protection.

Height, 6 feet 10½ inches; width, 2 feet 7 inches.

Note: A unique specimen of fine Damascan carving of the fifteenth century.

Described and reproduced in "Die Kunst der Islamischen, Völker," by Dr. Ernest Diez of the University of Vienna, and by Dr. Martin in his publication called "Thüren aus Turkestan."

(*Illustrated*)

J. Blumenthal

973—Lattice Paneled Walnut Door *Carien, Sixteenth Century*

130. Oblong, with series of three small panels at head and foot flanking a large panel enriched with molded diamond-latticed hexagonal motives of a finely proportioned type.

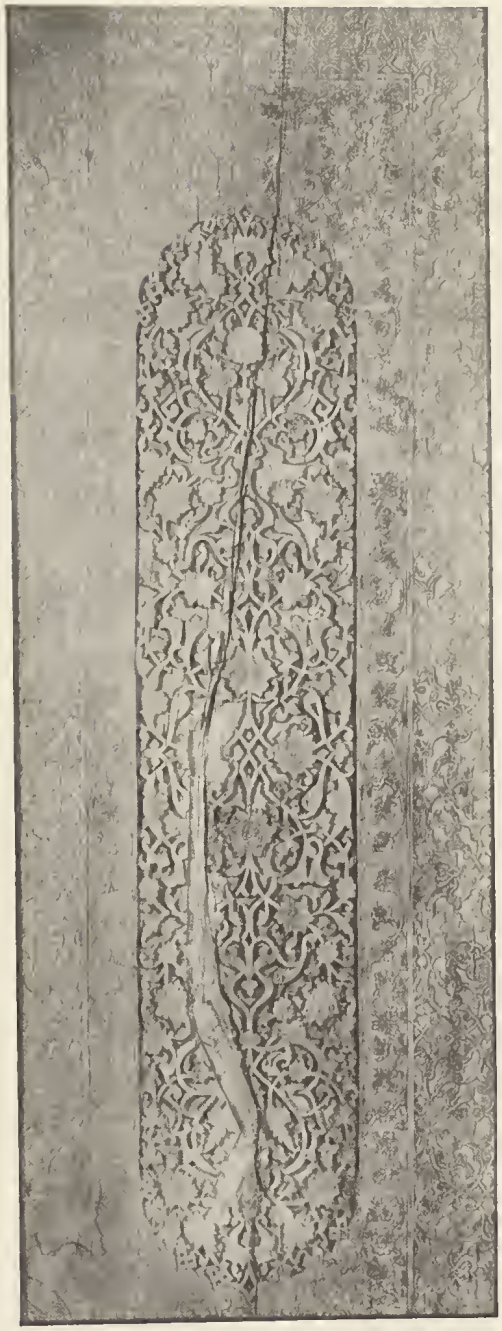
Height, 6 feet 10 inches; width, 2 feet 10½ inches.

A. Lounquist

974—Massive Carved Walnut Door *Carien, Sixteenth Century*

325. Oblong, with two series of double panels at crown and one at foot flanking large panel enriched with cruciformed square center surrounded by molded diagonal key lattice of interlocking oblongs and squares. In fine condition.

Height, 6 feet 10¼ inches; width, 3 feet 3½ inches.



No. 972—Massive Carved Cypress Door
(*Syro-Damascan Fifteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

J. Aspergren

975—Imperial Chinese Pietra Dura Lacquer Threefold Screen

Ch'ien-lung

400. Molded black paneled folds; enriched in mother-of-pearl, carnelian, jade, turquoise, lapis-lazuli and other rare colored hard stones with vases symbolic of the "Hundred Antiques," rare sprays of prunus, magnolia and peonies, and fantastic animals. Reverse lined with black silk; each fold adorned with seven embroidered round medallions, in center with weird gold Imperial five-clawed dragons seeking the sacred pearl of power; wings with similar gold-embroidered medallions at crown and twelve floral medallions under, displaying in colors the "Flowers of the Twelve Months."

Height, 5 feet 5½ inches; length, 7 feet 7½ inches.

(*Illustrated*)

H. H. Parke, agt.

976—Gothic Carved Oak Stall

School of Avignon, Late Fifteenth Century

200. Massive oblong back, arms and seat; supported on hewn square legs. The back sunk paneled with rosetted ogival tracery and Gothic trifoliate arches. Outer arms and back with border of square four-lobed rosettes. Original gray patina.

Height, 57½ inches; width, 22½ inches.

No. 975—Imperial Chinese Pietra Dura Lacquer Threefold Screen
(*Ch'ien-lung*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

ASIA MINOR, HISPANO-MORESQUE, MILLEFLEUR, ISPAHAN AND PERSIAN RUGS OF THE FOURTEENTH TO THE SEVENTEENTH CENTURY

Charles O. Richardson

977—Imperial Cherry and Sapphire-blue Rug

Northern China; Ming

350. Marvelous fluctuating cherry-red field of many hues; woven with central large weird angular scrolling five-clawed dragon amid rare sapphire-blue cloud-scrolls, seeking the sacred pearl of power; four similar smaller dragons at corners in blacks, ivory and soft yellow. Borders in colors of field of very conventionalized wave and sacred pearl motives centered on all sides with fantastic *j'ui* heads.

3 *feet* 10 *inches by* 3 *feet* 6 *inches.*

Note: An excessively rare specimen of Chinese coloring with a unique tonality.

(*Illustrated*)

Met. Museum of Art

978—Crimson and Ivory Rug

Hispano-Moresque Early Fifteenth Century

300. Lozenge field of rose-crimson; woven with ivory and black scrollings. Border of lustrous rosier-crimson, elongated and arched at ends; displaying most beautifully drawn rare Gothic-Saracenic leaf-arabesques in ivory. One long side cut. Spandrils repeat the pattern and colors of center.

4 *feet* 11 *inches by* 1 *foot* 11½ *inches.*

Note: An excessively rare specimen of Chinese coloring with a unique Alhambra, the pattern of tiling and arch motives indicating that it must be contemporaneous with it.

(*Illustrated*)

977

978

No. 977—Imperial Cherry and Sapphire-blue Rug (*Northern China; Ming*)

No. 978—Crimson and Ivory Rug (*Hispano-Moresque Early Fifteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

H. H. Parke, agt.

979—Kouba, or Dragon Carpet

Eastern Asia Minor Fourteenth Century

2800. Rich lustrous ruby-red field fluctuating to deep rose-toned areas. Woven with broad infloretted zigzagged bands of variable jade-green and ivory forming diamonds of differing sizes, occupied and sustaining at their junctures very diversely shaped infloretted plaquettes, large bouquets infloretted with lotus and tulip motives and four of the famous weird dragons from which these carpets are named. The coloring is broad and superb, including in the weaving rich deep purple, varied amber-toned yellows, sapphire blues, ivories and flame rose-pink. Ivory border of angular scrollings in the colors of the field, with crimson and pale blue scrolled outer guards. End borders wider (defective). (Needs restoration.)

11 feet 9½ inches by 6 feet.

Note: This rich-toned harmonious carpet, with finely balance varied pattern, is illustrated in full colors by F. R. Martin, "A History of Oriental Carpets before 1800," Plate XXVIII, and there recorded as being in Näsby House, Sweden.

Exhibited at Munich at the Exposition of Mussulman Art, 1910; *and illustrated in the work describing the Exposition by Drs. Sarre and Martin.*

(*Illustrated*)

No. 979—Kouba, or Dragon Carpet
(*Eastern Asia Minor Fourteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

N. F. Thompson

980—Golden-yellow and Sapphire-blue Millefleurs Rug

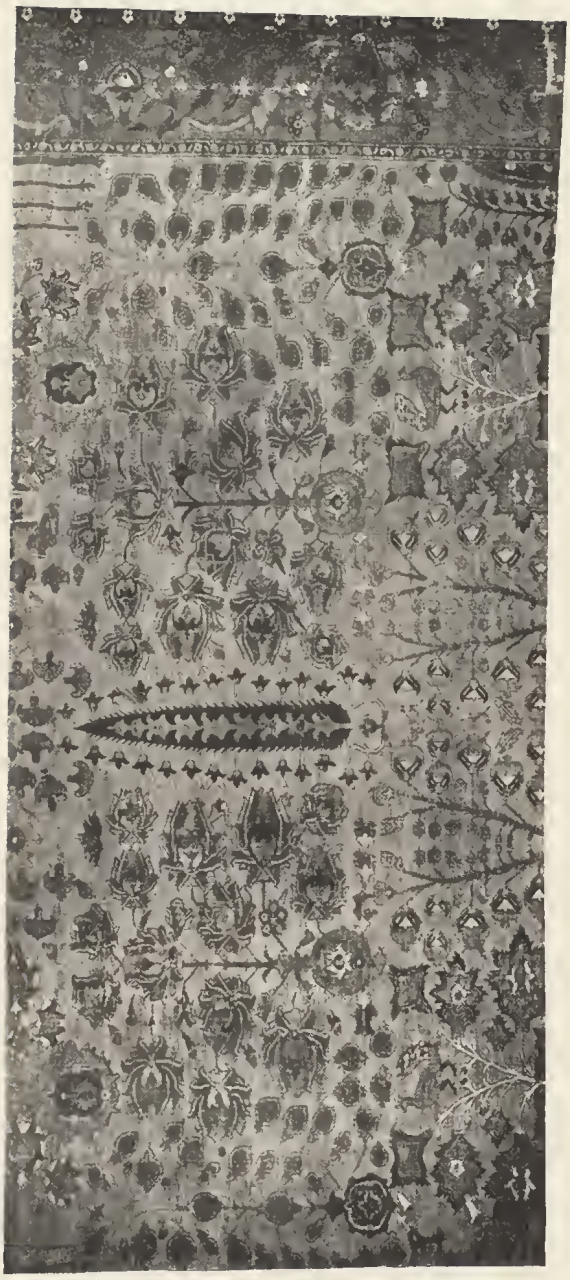
Ispahan Fifteenth Century

525.

Fluctuating golden-yellow field, originally the color of Arabic deep amber velvet; woven with inflorettcd blue cypress tree about center, flanked by pink jardinières of lighter sapphire-blue lotus flowers edged with rose-crimson and black. Below these motives are sprays of very varied growing flowers with rose-du-Barry pink predominating, among which two peacocks disport themselves. Lustrous crimson end border of highly conventionalized scrollings of lotus flowers, in amber-yellow, jade-green, ivory and black; varying black blossomed guards. Fragment of larger carpet. (Needs slight restoration.)

9 feet 4 inches by 4 feet 1½ inches.

(*Illustrated*)



No. 980—Golden-yellow and Sapphire-blue Millefleurs Rug
(*Ispahan Fifteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

H. H. Parke, agt.

981—Rare Sapphire-blue Floral Rug

Ispahan Early Sixteenth Century

1150. Fluctuating sapphire-blue field of many gem-like tones; woven in rose-pink; crimson, pale blues, jade and dark greens, orange and pale yellows, ivory and pinkish-plum color with intricately infloretted large blossoms of very diverse forms, scrolling from center and arabesqued with a multitude of small flowers, vines and Chi-chi scrolls. Varying orange and light amber borders on two sides, bearing interlacing scrollings of varying lotus blossoms interspersed with dainty sprays of hyacinths, gentian and small lilies, woven in the colors of the field. *Circa* 1520. (Fragment; needs slight restoration.)

8 *feet* 2½ *inches by* 3 *feet* 8½ *inches.*

Note: This lovely and royal fragment of color and pattern is illustrated in color by F. R. Martin, "A History of Oriental Carpets before 1800," Plate XVI, and there quoted as in Näsby House.

(*Illustrated*)

No. 981—Rare Sapphire-blue Floral Rug
(Ispahan Early Sixteenth Century)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

M. Markoe

982—Jade-green Floral Carpet

Western Persian, Sixteenth Century

2050 Deep rich variable jade-green field fluctuating to deep blue in areas. Woven in dark and light sapphire-blue, ruby-crimson, lavender, yellows and ivories, with three series of large highly conventionalized and infloretted flowers, lotus and tulips alternating. These arabesqued with smaller blossoms; flanking the center series at crown are two weird lizard-dragons; below at intervals are infacing and outfacing fish-like motives. Ivory borders, displaying varicolored tulips centered with staves; banded guards. The balance and harmony of color of this carpet is of a most delightfully high order. (Center restored.)

11 *feet* 9 *inches by* 5 *feet* 7 *inches.*

Note: This rare and beautiful carpet has been illustrated in color by F. R. Martin, "A History of Oriental Carpets before 1800," Plate XXXIII, and is there recorded as being in Näsby House, Sweden.

(*Illustrated*)

No. 982—Jade-green Floral Carpet
(*Western Persian, Sixteenth Century*)

E. Hall

983—Leaf-latticed Blue Carpet

Mid-Persian Seventeenth Century

300. Resonant deep rich blue field. Woven with a light, crimson diamond lattice bearing large serrated leaves of variable jade-green and sapphire-blue placed as crucciform motives. The diamonds enclose large pendented blossoms of ivory, rose-crimson, blue and green; these being also latticed to form smaller diamonds. Smaller pendented similar blossoms mark the junctures of the larger lattice. Soft rose-du-Barry crimson border displaying alternately rosetted lozenges and blossomed yellow oblongs. Guards of scrolling blue, crimson and yellow husks on ivory grounds.

13 *feet* 2 *inches by* 5 *feet* 3 *inches.*

(*Illustrated*)

No. 983—Leaf-latticed Blue Carpet
(*Mid-Persian Seventeenth Century*)

A. Bernet, Agt.

984—Imperial Medallioned Marine Carpet

Ispahan Seventeenth Century

4200.

Five imposed stellated diamond medallions variously of rose-du-Barry pink, sapphire-blue, deep ivory-yellow, deeper blue and paler du-Barry pink, fill all but small bracket corners of the field. The central medallion is occupied by four infloretted green plaquettes rarely arabesqued with blue, ivory, yellow and plum-colored small flowers; the other medallions forming borders to center bear trailing sprays of similar flowers. The small corners display in each a quaint Viking-shaped boat sailing on striated pale blue water, two fish and an excited bather up to his waist in the water. Rose-du-Barry crimson borders enhanced with deep blue infloretted pear-shaped plaquettes interrupted by panels of similar blue scroll-bandings and sprays of flowers. Old yellow and ivory-pink floral guards.

14 feet 5 inches by 6 feet 5½ inches.

Note: This unique velvety carpet of Royal provenance was originally in the Royal Persian Collection and the penalty for the possession of a similar carpet by a private person was death.

This carpet is illustrated in color by F. R. Martin, "A History of Oriental Carpets before 1800," Plate VI, and therein recorded as being at Näsby House, Sweden.

Exhibited at the Exposition of Mussulman Art, Munich, 1910. *Illustrated in the "Work Descriptive of the Exposition" by Drs. Sarre and Martin.*

A similar fine carpet is on view at the "Kunstgewerbe Museum," Berlin. Another is known to be at Knole House, Kent, England.

(*Illustrated*)

No. 984—Imperial Medallioned Marine Carpet
(*Ispahan Seventeenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

James F. Ballard

985—Rare Persian Sapphire-blue Flower Garden Carpet

Ispahan Late Seventeenth Century

5600.

Deep rich sapphire-blue field of very lustrous velvety texture; woven with innumerable growing varicolored blossoms of great variety, forming flower beds of the garden. In the center is an oblong panel irregularly striated with blue and old-red forming the central pool, with fountain and boats thereon; from it issue broad cruciform bands variously in crimson and green and two tones of green similarly striated to center; on the two preceding to ends, varied flowering shrubs growing on islands and further boats. At the four corners crimson oblongs with more flowers; red, ivory and blue striated square paneled pools at inner ends. Finished with crimson lavender and turquoise-green pinnacled borders and blue-blossomed ivory guards. The flowers are in delicate colors and crimsons. (Needs slight restoration.)

10 *feet* 2 *inches by* 6 *feet* 2 *inches.*

Note: This very rare and beautifully woven carpet has been illustrated in color by F. R. Martin, "A History of Oriental Carpets before 1800," Plate XXIV, and there recorded as at Näsby House, Sweden.

Exhibited at the Exposition of Mussulman Art, Munich, 1910.

Illustrated in the "Descriptive Work of the Exposition" by Drs. Sarre and Martin.

Referred to in the "Burlington Magazine," No. CXXII., May, 1913, *page* 96.

(*Illustrated*)

No. 985—Rare Persian Sapphire-blue Flower Garden Carpet
(Ispahan Late Seventeenth Century)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

Charles A. Richardson

986—Persian Flower Garden Carpet

Western Persian Late Sixteenth Century

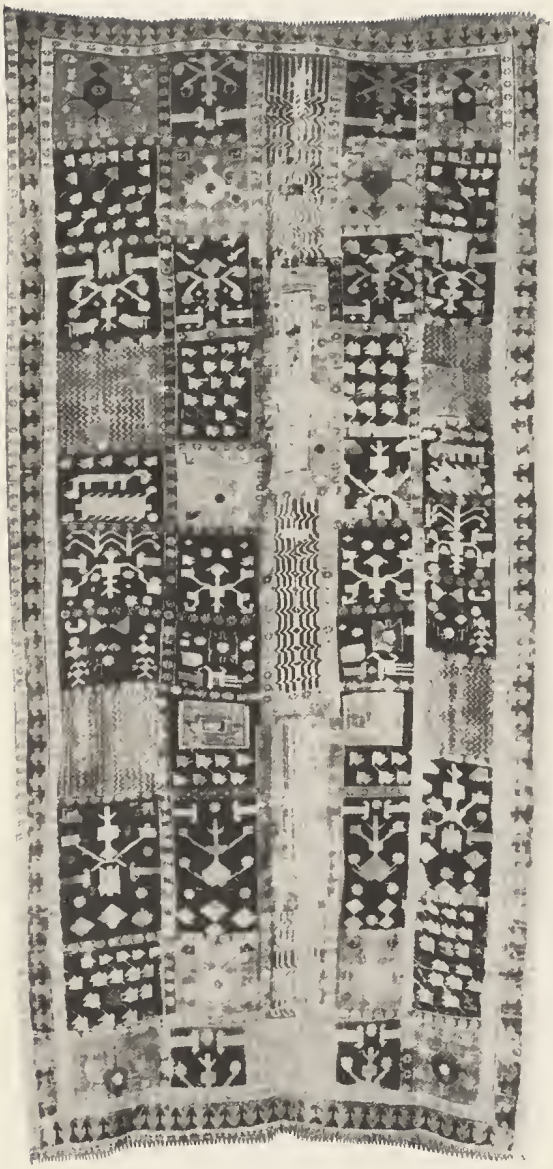
1600.

The main stream of the garden is placed off center and is paneled with walls of detached blossoms and variously striated in differing crimson and ivory and two tones of green. Flanking the stream are irregular oblong blossomed panels of deep rich resonant sapphire-blue occupied by diverse conventional flowering shrubs and occasional archaic animals. The blue panels are interrupted at intervals with crimson flower beds and four striated side oblongs zigzagged in rose-crimson, blue and tawny-brown. Green and rose-crimson pinnacled border having blossomed ivory guards.

12 feet 3 inches by 6 feet 5 inches.

Note: Exceptionally early Persian garden carpets, with walls, pools and flowers, are exceedingly rare. Very few of this type are known to exist to-day.

(*Illustrated*)



No. 986—Persian Flower Garden Carpet
(*Western Persian Late Sixteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

J. W. Singmaster

987—Latticed Ivory Carpet *Mid-Persian, Dated* 1807

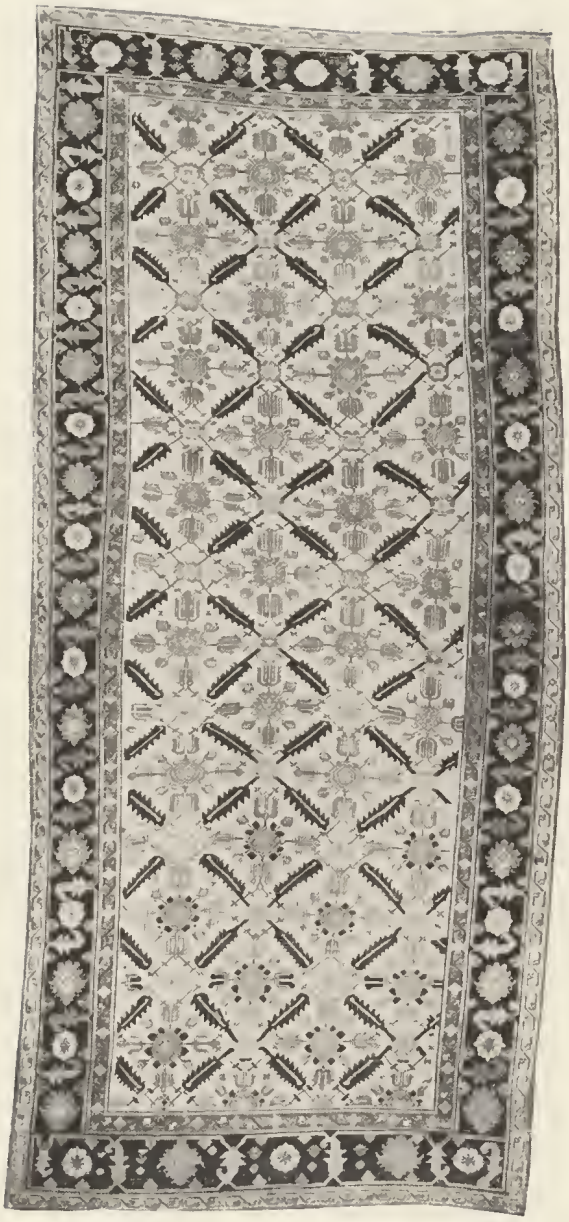
500.

Lustrous ivory field; woven with red diamond lattice sustaining long dark blue serrated leaves, the diamonds occupied by cruciform bouquets of roses and tulips in rose-crimson, yellow, pale blue and tawny black. These bear smaller diamonds enclosing smaller blossoms at junctures of larger diamond motives. Rich lapis-lazuli blue border, displaying in the colors of the field detached lotus flowers, guarded by long leaves inversely hooked from flanking crimson bandings; crimson and yellow guards of angular scrollings. Inscribed on end border with Mussulman date, 1222 A. H.; namely, 1807 in the Christian era.

18 *feet* 11 *inches by* 8 *feet* 5 *inches.*

Note: This interesting carpet has been illustrated in color by F. R. Martin, "A History of Oriental Carpets before 1800," Plate XXIII, and there recorded as at Näsby House, Sweden.

(*Illustrated*)



No. 987—Latticed Ivory Carpet (*Mid-Persian, Dated* 1807)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

W. H. Seaman, Agt.

988—Flowered Cartouche Carpet *Persian Sixteenth Century*

4100.

Rich lapis-lazuli blue field. Displaying series of long cartouches alternating with cruciform motives, finely arabesqued with a great diversity of bouquets and large infloretted lotus blossoms. Long arched stems of hyacinths guard the cartouches and cruciform motives, giving a splendid sweeping movement and dignity to the composition. Woven in lavender pinks, wide range of crimsons, amber-yellow, jade-greens, sapphire-blues and ivory with a curious flame-red recurring in the crimsons. Variable rose-du-Barry borders in the colors of the field, occupied by very broad angular scrollings and lotus blossoms ably supporting the strength of the field. Ivory and tan guards of scrolling carnations.

15 feet 2 inches by 7 feet 5 inches.

Note: This finely conceived and handsome carpet has been illustrated in color by F. R. Martin, "A History of Oriental Carpets before 1800," Plate I, and is there recorded as at Näsby House, Sweden.

(*Illustrated*)

No. 988—Flowered Cartouche Carpet (*Persian Sixteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

Kematte

989—Jade-green Lotus Carpet

Eastern Persian Early Seventeenth Century

2600. Lustrous jade-green field, fluctuating to almost every tone of varying green. Woven in rose-du-Barry pink with charming Gothic-leaved and delicately traceried ogivals enclosing varied inflorettted lotus blossoms in sapphire-blue, pale yellow, rose-crimson, variable plum-color and gray-ivory; lightly arabesqued with ivory scroll sprays. Beautiful golden-yellow border, displaying more brilliant colors than the field, angular serollings of Herati leaves enclosing larger lotus blossoms. Ivory guards of leaf and flower serollings. Green fringe on ends. *Circa* 1625.

15 *feet* 3 *inches by* 5 *feet* 9 *inches.*

Note: This delicately traceried floral carpet is illustrated in color by F. R. Martin, "A History of Oriental Carpets before 1800," Plate XV, and is there quoted as being at Näsby House, Sweden.

(*Illustrated*)

No. 989—Jade-green Lotus Carpet
(Eastern Persian Early Seventeenth Century)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

W. W. Seaman. Agt.

990—Rose-du-Barry and Sapphire-blue Carpet

Armenian Early Seventeenth Century

3000.

Very lustrous deep sapphire-blue field, fluctuating in areas to almost black. Woven in light rose-pinks, lavender, crimson, rose-du-Barry, variable jade-green, ivory and pale sapphire-blue, with stepped lozenge medallion displaying loose formal bouquet on pink *semé* blue ground imposed on an irregular serrated green medallion mainly covered by four lobes of rose-du-Barry issuing from the central medallion and enhanced with very charming fleurs-de-lis and lotus sprays. The field, with staves supporting open cloud-scrolled vaselike motives, interrupted by varied bouquets of flowers. Broad rose-du-Barry crimson borders, beautifully woven in colors of the field with large infloretted lotus devices alternating with long serrated leaves and interrupted by sprays of hyacinths and daisies. Blossoms and hooked ivory guards. (Needs restoration.)

21 *feet* 3 *inches by* 9 *feet* 2 *inches.*

Note: This very beautiful carpet has been illustrated in color by F. R. Martin, "A History of Oriental Carpets before 1800," Plate XXXI, and was recorded as being at Näsby House, Sweden.

(*Illustrated*)

No. 990—Rose-du-Barry and Sapphire-blue Carpet
(Armenian Early Seventeenth Century)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

GOTHIC ARRAS, ENGHIEN, GOBELINS AND FLEMISH TAPESTRIES OF THE SIXTEENTH TO THE EIGHTEENTH CENTURY

Mrs. M. D. Campbell

991—Gothic Arras Animal Verdure Tapestry

Early Sixteenth Century

2000. "Gothic Leaves, Wild Animals and Flowers." Large serrated scrolling Gothic leaves of soft green ramify the field of deeper blue-green. A lion at right and a lioness at mid-center are about to pounce on a doe seen at left. In the center foreground grows a cluster of flowering lavender-pink and blue fleurs-de-lis and vines of charming red-toned-yellow flowers which meander amid the large scrolling leaves. Near crown, at left and right, two perched birds of gay plumage call to one another. Fine borders of clustered flowers and fruit sustained on laurel staves. Woven in the colors of the field with deep rich reds and pinks added. Finished with blue bandings.

Height, 8 feet 9½ inches; width, 8 feet 3 inches.

(*Illustrated*)

No. 991—Gothic Arras Animal Verdure Tapestry
(*Early Sixteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

E. J. Lownes

992—Silver Enriched Renaissance Tapestry

Enghien Late Sixteenth Century

850.

"Antony and Cleopatra Enthroned." The happy lovers, clasping hands, are seated on two daised chairs before garlanded columns and laurel festoons. The diademed queen is attired in voluminous blue classic robes and gray mantle, Antony in flowing yellow and pink mantle over military costume. At right, partially seen, are three attendants, and a bearded Roman military chief offering a commander's baton with right hand and pointing to a large military trophy at the couple's feet. Antony averts his eyes, having no wish to leave his enchantment. Woven in greens, tans, pinks, red-brown, blues, yellows and ivories with the complementing yellow and blue of the mantles and the silver enrichment giving a most agreeable tonality. Side borders of bandings with egg-and-reel motives in silver and yellows.

Height, 9 feet 3 inches; width, 5 feet 4½ inches.

(*Illustrated*)

No. 992—Silver Enriched Renaissance Tapestry
(*Enghien Late Sixteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

Mrs. H. P. Stromberg

993—Renaissance Heraldic Tapestry *Flemish Sixteenth Century*

950.

"Arabesqued Coat-of-Arms." Oval medallion, bordered with garlanded fruit and flowers enclosing on a sapphire-blue ground a shield, displaying three trees within borders having alternately displayed eagles and double blue lobed devices. Supporters, two rampant eagles. Surmounted by a many-plumed helm scrolled with large Gothic leaves which reappear at the base of shield. The spandrils are enriched with strap arabesques and husks woven in rare sapphire-blues, green, browns and yellows, ranging from pale golden to orange pink. Sapphire-blue borders, woven in the colors of field, with husk and leaf scrollings parted at centers of crown; foot and sides with medallioned strap-scrolled cartouches. Bead-and-reel guards in similar colors to borders.

Height, 9 feet 8 inches; width, 9 feet.

(*Illustrated*)

No. 993—Renaissance Heraldic Tapestry
(*Flemish Sixteenth Century*)

H. F. Dawson

994—Arras Tapestry Panel *Sixteenth Century*

1100.

"Millefleurs, Birds and Fruit." Displaying clusters of roses, lilies, tulips and forget-me-nots interspersed with bunches of grapes, cherries, strawberries, apples, plums, pods of peas, flying birds and perched parrots pecking at cherries. Woven in rich old-reds, crimson-pinks, yellows, ivories, varied blues and greens, on tawny brown grounds fluctuating to dull mustard-yellow. Finished with borders of ribboned staves alternately bearing leaves and fruit. Recurring mustard-yellow alternating with old-red in the grounds.

Height, 2 *feet* 1 *inch; length,* 15 *feet* 11 *inches.*

(*Illustrated*)

Mrs. L. Vincent

995—Flemish Tapestry Table Cover

Brussels Late Sixteenth Century

2100.

"The Visit of the Three Angels to Abraham." Finely scrolled oval strap-cartouche at center, festooned with ribboned garlands of husks, centered with mask at base. Displaying the three winged angels of the Lord attired in voluminous robes seated at a table spread outside a cottage behind whose half-door stands Sarah. The angel at center announces the important message to Abraham, who wears quaint rustic costume and is standing at right near Sarah. Woven in very lovely pastel colors and crimsons. Deep rich resonant large blue-black field surrounding the cartouche; enriched in the fine colors of the center with detached sprays of very varied flowers radiating to the cartouche from all over the field. The flowers included are roses, tulips, tiger-lilies, peonies, poppies, stocks, double marigolds, hyacinths, forget-me-nots, lilies of the valley, daffodils and daisies; amid which flit occasional dragonflies and butterflies, sipping the honey from the flowers; snails and lizards, too, are seen.

Height, 7 *feet* 10 *inches; length,* 11 *feet.*

(*Illustrated*)

994

995

No. 994—Arras Tapestry Panel (*Sixteenth Century*)

No. 995—Flemish Tapestry Table Cover
(*Brussels Late Sixteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

O. Bernet, agt.

996—Gobelins Tapestry *By I. Souet*, 1712

13500.

"The Month of October." After Lucas van Leyden. A grand seigneur and his lady are seated at right foreground; he holds a wine tankard on his right knee and is in conversation; his little daughter has her hands on her father's shoulders and her head peers at the distinguished couple. An attendant brings forward viands behind and stands before a double-arched trellised arbor overgrown with vines bearing beautiful bunches of grapes. A distant château is seen through one of the arches of the arbor. At left the little son of the seigneur holds up a bunch of grapes he has taken from a basket resting on a Gothic table, to a seated peasant boy near him. Beyond, partially before the arbor is a further seated seigneur, making love to one of the young maids; at left a group of peasants is pressing grapes in a large vat. About middle distance and in the far distance before finely wooded hills are two groups, one of fiddlers under trees playing for the other group, dancing on the sward before them. The weaving is in lovely pastel colors, dominated by the superlatively lovely crimsons and blues of the major costumes. The beautiful borders have camaïeu medallions at corners and quarters, displaying at center crown the sign of the Zodiac for October, a lobster captioned "October." At sides and upper corners heads of Roman warriors and maiden; the three at foot occupied by figures of cupidons playing, hunting and pressing grapes. The medallions are flanked by leonic heads with paws which sustain, from rings held in their mouths, clustered garlands of rare fruit, flowers, birds pecking at fruit and in one a bird's nest with the fledglings chirping for more and more food. Woven in the rich colors of the field with wine-red grounds fluctuating to yellow in areas. Finished with leaf-molded golden-yellow and red guards.

Height, 9 feet 6 inches; width, 9 feet 1 inch.

Note: Souet, the weaver, was "Chef d'Abeliar" at the Gobelins, 1693-1934. Jules Guiffrey stated from the records that this tapestry was woven under Souet in 1712. It was given by Louis XIV to the Swedish ambassador, Count Sparre, who in turn presented it to Queen Louisa Ulrica, the wife of King Frederick Adolphus of Sweden, and remained in the Royal Collection until acquired in 1900 through Mme. Colonel Thekla Boy by Carl Robert Lamm, of Näsby. Böttiger, the Curator of the Royal Swedish Collections, describes this beautiful Gobelins tapestry in his extensive work, "Woven Tapestries of the Royal Collections." The set of twelve months, of which this is October, is one of the most noted sets known. Originally woven in Flanders (1530) for the Infante Ferdinand of Portugal, and generally known as the "Months of Lucas." Lucas von Leyden drew this splendid cartoon.

(*Illustrated*)

No. 996—Gobelins Tapestry (*By I. Souet,* 1712)

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Charles of London

997—Pastoral Tapestry *Brussels Seventeenth Century*

3200.

"Spring-time Sheep Shearing." Panoramic view of rising uneven lightly wooded country, overgrown in the foreground with flowers and brambles, amid which near a pool at right and a winding stream toward left are ducks, proud peacock and hen and water-fowl. On the banks of the stream toward center and before farm-houses are three groups, men preparing and dipping a flock of sheep, the patient shearers sitting toward front and a group preparing garlands of flowers on a trestled table. At right Diana and a nymph appear, with two leashed hounds nearby. At left, before and in the Italian gardens of a grand château, are the seigneur and his gay friends at May-day gambols, some engaged in conversation, others playing musical instruments, a party rowing a boat on a lake and a large mounted and unmounted company shooting birds. Distant wooded hills rise to a very small strip of sky. Woven in delicate blues, fine yellows, tans, ivories and greens, lightly relieved with crimsons. Borders of rare ribboned bouquets of flowers pendent from leaf scrolls, interrupted at intervals by running hounds, hare, recumbent doe, peacocks and other birds. Woven in the delicate colors of the field on grounds shading from rich warm brown to golden-yellow. Signed with Brussels mark, two B's with shield between, at left foot of selvedge, and about center with the weaver's name: M : DE . VOS.

Height, 11 *feet* 1 *inch; length,* 16 *feet* 8 *inches.*

Note: Mark de Vos, a famous Brussels weaver, was active, 1655-1663. He came of a family of weavers noted for their landscapes especially.

From the collection of Rittmaster Printzskéöld, Eksjö, Sweden.

(*Illustrated*)

No. 997—Pastoral Tapestry (*Brussels Seventeenth Century*)

EVENING SALE OF

THE LAMM COLLECTION

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LIST OF ARTISTS REPRESENTED AND THEIR WORKS

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